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JFF
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LIBRARY OF CONGRESS

CLASSIFICATION

MUSIC

AND

BOOKS ON MUSIC

M: MUSIC
ML: LITERATURE OF MUSIC
MT: MUSICAL INSTRUCTION AND STUDY

ADOPTED DECEMBER, 1902
AS IN FORCE APRIL, 1904
AS REVISED APRIL, 1917

WASHINGTON
GOVERNMENT PRINTING OFFICE
1917

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Government Printing Office

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PREFATORY NOTE

(FIRST EDITION.)

It is estimated that on March 31 of the current year the Library of Congress possessed a collection of about 375,000 volumes and pieces of music, 5,000 books and pamphlets of the literature of music, and 6,000 books, pieces, etc., of musical theory and instruction. While the Library of Congress has during the last few years purchased thousands of volumes, the bulk of the collection consists of copyright deposits. As these include many works not needed in research libraries, the Library of Congress finds itself confronted by problems peculiar to itself, in addition to those confronting libraries developed wholly by systematic purchase.

In planning, testing, and perfecting a scheme of classification for use in the Music Division of the Library of Congress this had constantly to be borne in mind. As a matter of course the scheme, at least so far as it concerns music proper, took a form leaning toward the classified catalogues of publishers, and somewhat different from the schemes adopted by the notable American and European libraries. But care was taken to profit by the experience of these. In its present form the scheme embodies many valuable suggestions of the Chief classifier of the Library, Mr. Charles Martel, besides such modifications as he considered necessary in conformity with the arrangement of other classes of books in the Library.

The subdivisions may at first sight appear rather close, or here and there to imply a distinction too fine and perhaps a little troublesome in application; but it seemed wiser to be too minute than too broad, especially as even the collection of books about music is increasing at an exceptional rate. However, book and scheme will clash at times, no matter how expanded or compressed the classification may be. In such cases the conflict may often be settled by a judicious compromise. Where it can not, the scheme will have to be amended, for the minds of authors will ever drift into channels unforeseen by the classifier, and the best scheme will soon become fossil unless adjusted to the uncontrollable current of literature.

To date, this classification has been applied to some seven or eight thousand volumes, etc., illustrating the history and theory of music, and to more than 150,000 volumes and pieces of music.

O. G. SONNECK
Chief, Division of Music

HERBERT PUTNAM
Librarian of Congress
Washington, April 1904

PREFATORY NOTE

(REVISED EDITION.)

This scheme of classification, first published in April, 1904, has been applied to more than half a million items ranging from "bone playing" methods to theoretical incunabula and compositions for twenty-four violins. It was not expected that the scheme would stand the strain of such an unprecedented test without opportunity for improvement either by correction, cancellation, addition, differentiation, or by a clearer statement of intention. Not all improvements that suggested themselves were adopted. Occasionally the merits of an improvement would have been quite out of proportion to the labor involved of reclassifying, etc., thousands of publications in a section supposedly finished. In general, this second edition of the scheme incorporates only such improvements as were found to be imperative, advisable, or practicable. That the future will call for many minor improvements, is more than probable, but it is hoped that the vital parts of the scheme will be affected thereby as little as heretofore.

The advantages of a judicious scheme of classification of a library's musical resources for the intercourse between book, librarian, and reader are obvious. A judicious scheme will take into account the present or anticipated future resources of a library not only, but still more its type. Thus, the music collections of a conservatory will naturally call for a scheme of classification somewhat different from that of a mainly musicological collection, or again of a large public library like ours with an appeal both to the general reader and the scholar. By virtue of its custodianship of copyright deposits and its policy of organic development the Music Division of the Library of Congress faces more numerous and more varied problems of classification than any other musical library, at least in America. The claim is not that we have to solve, for instance, all the problems of classification that would confront the librarian of a large conservatory who would have to consider first of all the needs of the students of different instruments, etc., in relation to the different grades of instruction, but clearly we have very many problems in common with practically every type of musical library.

So many indeed, that though this scheme was devised primarily for the needs of the Library of Congress, other institutions might wish to adopt it with such modifications as their own needs would suggest. The expert classifier can not fail to notice that the scheme, while planned for expansion, practically indefinite and beyond the

present needs of even such a huge collection as ours with its almost eight hundred thousand volumes, pamphlets, and pieces, easily permits also of contraction because the subject matter was classified organically and, as it were, from the bird's-eye view. A classifier of fair talent and skill could without much difficulty "telescope" our scheme into a suitable instrument for any collection of any size, by canceling unnecessary subdivisions, by substituting subdivisions needed for his special purposes, and by rearranging at his convenience the sequence of certain entries. He might then adopt the notation, i. e., the class numbers, etc., in our scheme bodily, regardless of the gaps that would result in the class numbers from cancellation of subdivisions, or he might (that would be easy) devise a scheme of notation of his own, naturally more condensed than ours, but, of course, still elastic enough for expansion and insertion. Whatever scheme a musical librarian devises, this he ought always keep in mind—a scheme of classification is not a class or subject catalogue, though a helpful substitute in the absence of such a catalogue or while it is in the making.

To those who might wish to profit by our accumulated experiences it is suggested that "early" music does not lend itself always or readily to the same principles of classification as music of our own times. For instance, where in "early" music does chamber music stop and orchestral music begin? By stretching one's terminological conscience, a way out of such a dilemma generally will appear, but occasionally it is blocked, with the result that the classifier must resort to measures quite likely to arouse the opposition of the historian. Though force of circumstances compels adherence to our present practice of dealing with "early" music, I have reached the conclusion that in the interest of all concerned it would have been better to have formed a separate group of "early" music and books on music. This method would have permitted a classification within the group so devised as, without undue elaborations, to take into account the special problems presented by such material, problems often absent from or different in "current" music and music literature. It is here not the place to outline such a scheme. That must be reserved for an occasion when I expect to propose a standard scheme of classification (simpler than ours though based thereon) adapted to public musical collections of more normal size and scope than ours.

O. G. Sonneck
Chief, Music Division

Herbert Putnam
Librarian of Congress
Washington, March 13, 1917

CLASS M

MUSIC

(7)

SYNOPSIS

	M
Miscellaneous collections	1
Monuments, sources, reprints, etc	2
Complete and collected works of individual masters	3–4
Instrumental music	5–1450
Miscellaneous collections	5
One instrument	6–176
Several (solo) instruments	177–993
Duos	177–298
Trios	300–385
Quartets	400–485
Quintets	500–585
Sextets	600–685
Septets	700
Octets	800
Nonets	900
With obsolete instruments	990–993
Orchestral, band, etc., music	1000–1360
Full orchestra	1000–1075
String orchestra	1100–1160
Band	1200–1270
Reduced orchestra, etc	1350–1365
Juvenile	1375–1420
Dance music. General	1450–1459
Music before 1700	1490
Vocal music	1495–2199
Miscellaneous collections	1495
Secular vocal music	1497–1998
Dramatic	1500–1527
Choral music, part songs, etc	1528–1608
Orchestral acc	1528–1546
Pianoforte acc	1547–1577
Unaccompanied, etc	1578–1610
Songs for one voice	1611–1626
Orchestral acc	1610–1618
Pianoforte acc	1619–1626
Songs (part and solo), special	1627–1978
National	1627–1853
Society songs	1900–1921
Students' songs	1940–1972
Trade, labor, etc., songs	1977–1985
Juvenile secular	1990–1998
Sacred vocal music	1999–2199
Oratorios, masses, services, etc	2000–2017
Cantatas, anthems, part songs, etc	2018–2099
Orchestral acc	2018–2058
Organ or pianoforte acc	2060–2080
Unaccompanied	2081–2101

Vocal music.
Sacred vocal music—Continued. M
Songs for one voice..... 2102–2114
Orchestral acc..... 2102–2108
Pianoforte or organ acc..... 2110–2114
Hymn-psalm-choral books..... 2115–2146
Liturgy and ritual..... 2147–2188
Juvenile sacred..... 2190–2196
Temperance, rescue, mission, etc., songs..... 2198–2199
Unidentified fragments, etc..... 5000

MUSIC

DEFINITIONS OF TERMS AND SPECIAL RULES

Arrangements. Unless otherwise stated, arrangements are to be understood as music arranged *for* particular stated instruments, not as music composed for these instruments and arranged for *other* instruments. For instance, M 223 means music arranged for violin and pianoforte, not music composed for violin and pianoforte and arranged for some other instrument or other instruments.

Chamber music. Used here to distinguish an ensemble of two or more solo instruments from an orchestral ensemble.

Note that in order to avoid certain technical difficulties not present in classification, the term is used in the music Class catalogue only for compositions (not arrangements) for *three or more* solo instruments. Arbitrarily so, since, of course, a sonata or a suite for two instruments or even one instrument is also chamber music.

Collection. Means here publications in which the component compositions were written (1) by two or more composers; (2) by one composer, but were selected from two or more of his works; (3) by one composer, but for various combinations, not limited to any one class.

"Miscellaneous collection" indicates a combination of these possibilities or a publication of original compositions and arrangements mixed.

Note that for physical reasons a separation by class of, for instance, a collection of Schubert's songs from his single songs or sets of songs was desirable on the shelves, whereas in the music Class catalogue the desideratum is to concentrate all of Schubert's songs in one place. Accordingly, in the music Class catalogue the term collection, as a rule, means a "miscellaneous" collection or indicates only the first and third alternatives enumerated above.

Do not confuse "collection" with "set," i. e., for instance, a set of "five pieces" with or without special opus number clearly showing them to form one work.

See also Cyclical.

Cyclical. Used here for compositions consisting of several movements or of several pieces with an inner connection of ideas. For instance, a Suite or Symphony by Tschaikowsky is a cyclical work; so are César Franck's Symphonic variations; so is Schumann's "Faschingsschwank," whereas d'Albert's "Vier Klavierstücke" are not.

Early music. Means (arbitrarily) in the classification schedule music *published* or *manuscript* before 1800; but in the Class catalogue it means (arbitrarily and for technical reasons) music *composed* before 1800, whether published before 1800 or after. Hence, in the classification schedule the period division for published works depends on the approximate date of publication not of composition and the definition of "Early composers" (composers with careers preponderantly before 1800) as used in the music Class catalogue does not apply, except indirectly.

Parts. Unless otherwise stated, parts will be distinguished from scores by addition of the letter P to the call number. For compositions which have both instrumental and vocal parts P2 will designate the instrumental and P3 the vocal parts. F. i., the score of d'Indy, 2e quatuor . . . op. 45=M452.I42, the parts =M 452.I42P. The score of Brahms, Schicksalslied =M 1530.B 81 S4, the instrumental parts= M 1530.B81S4P2; the vocal=M 1530.B81S4P3.

Period division. Where special numbers have not been provided, .A2 may be prefixed to the author number to distinguish music published or manuscript before 1800 (early music) from such after 1800. This distinction is of course arbitrary and is made for the sole purpose of separating conveniently (1) rare and costly music (as much of the "early" is) from other music; (2) "dead" from "live" matter. In the Music Division the physical equipment (special locked cases) permits the separation of such early music marked as "case" material from music on open shelves without recourse to a distinguishing symbol .A2. Because the use of this symbol for music tends to lead to complications of notation, it is being more or less discontinued and ought to be applied in the future with reluctance and caution.

Where still used, it now means "case" material—to which all early music belongs *eo ipso*—and is to be disregarded alphabetically in filing. Hence, call number M 312 .A2B3 will have the same meaning for the filer as M 312.B3 *case*. *Compare* Early music.

Piece (of music). Used here as the French use "morceau," the Germans "Stück," the Italians "Pezzo." Includes, generally speaking, all pieces with titles such as the above, nocturne, ballade, rêverie, scherzo, etc.

Set. *See* Collection.

String instruments. Used throughout for string instruments played with a bow.

M

1 **Miscellaneous collections.** (Vocal and instrumental music, with or without literary matter.)

F. i. The Century library of music.

1.A1 **Music printed or manuscript in the U. S. before 1820.** Hymn tune collections (M2116), autograph compositions (ML96), National songs (M1631–34) and other special classes excepted.

Music printed or manuscript in the U. S. between 1820 and about 1860 as contained in the about 300 bound volumes of copyright deposits of sheet music arranged by District Court and year.

.A12 I Instrumental.

.A12 V Vocal.

.A13 **Music printed in the U. S. between 1820 and about 1860** not contained in M1.A12 nor elsewhere classified. (To include manuscripts not assigned to ML96. Reserve .A13A1–A299 for special selected material.)

.A18 **Manuscripts not assigned to M2.1, ML95, ML96,** nor to other classes.

Monuments, sources, facsimile reprints, historical publications, etc., other than those classed with subject.

2 General.

F. i. Publikationen der Gesellschaft für Musikforschung.

M **Monuments, sources, facsimile reprints, etc.—Con.**

Special. (Not used at present except M2.1, M2.7.)

2.1 Manuscript sources (Medieval and later manuscripts not assigned to a special class, as f. i. M2147. Add to M2.1 plain M without decimal and number of accession, f. i. M2.1 M21).

2.3 Countries. (Alphabetically by name.)

2.4 Kinds and forms.

2.6 Instruments.

2.7 "Einblattdrucke," etc.

2.8 Manuscript facsimiles.

2.9 Other.

Collected works of individual composers.

3 Complete editions.

F. i. Breitkopf & Härtel's Gesamtausgaben.

3.3 First editions, mainly of composers represented in M3. (Arrange by opus number, if possible.)

4 Selections too miscellaneous for special classes.

Instrumental music.

5 Collections of miscellaneous instrumental music and for miscellaneous combinations of instruments.

Special instruments. Solo (one instrument without accompaniment).

Organ.

6 Miscellaneous collections.

Original compositions.

7 Collections.

Separate works.

8 Sonatas, sonatinas.

9 Suites and kindred cyclical works.

10 Fugues with or without preludes.

11 Other.

Arrangements for organ.

12 Collections.

13 Separate works.

14 "Organ books." (Organ accompaniments to psalm, hymn, etc., collections. *See also* MT190.)

14.3 Organ music not merely accompaniments as in M14, but composed for liturgical purposes.

F. i. "Collection choisie d'œuvres pour orgne ou harmonium dans l'esprit du Motu proprio . . . 1903."

M **Instrumental music.**
Special instruments—Continued.
Harmonium (reed organ).
15 Miscellaneous collections.
Original compositions.
16 Collections.
17 Separate works.
Arrangements for harmonium.
18 Collections.
19 Separate works.
Pianoforte.[a] (Two hands.)
20 Miscellaneous collections.
Special collection of pianoforte music published in the U. S. during Civil War times and relating by title or otherwise to the Civil War.
.C58 General.
.C59 Union.
.C61 Confederate.
Original compositions.
Collections.
21 Two or more composers.
22 One composer.
Separate works.
23 Sonatas, sonatinas.
24 Suites and kindred cyclical works. (To include early "Concertos," such as Bach's "Concerto italien" for pianoforte without accompaniment.)
Pieces.
25 General.
26 Left-hand pieces.
27 Theme and variations.
28 Marches.
Dances.
30 General.
31 Two-rhythm (polkas, etc.).
32 Three-rhythm (valses, etc.).
Etudes, teaching pieces, concert studies, etc., *see* MT.

[a] This term used throughout to include the pianoforte, harpsichord, clavichord, and kindred keyboard instruments.

M **Instrumental music.**

Special instruments.

Pianoforte—Continued.

Arrangements for pianoforte (to include "Transcriptions").

32.8 Collections and miscellaneous.

33 Operas, ballets, oratorios, cantatas, etc. Piano scores; do not confuse with M1503 and M1523.)

Moving-picture productions, *see* M1527.

34 "Transcriptions," "paraphrases" (generally for concert purposes) of an opera, oratorio, cantata, etc., excerpt (*f. i.* Bizet's Don Juan transcriptions) here, but mere excerpts arranged for piano with M1508 under title of opera. For potpourris, medleys, "fantasies" of every kind on operas, etc., *see* M39.

35 Orchestra and band music of every kind (symphonies, suites, overtures, marches, dances, etc., and detached overtures, entr'actes of operas, etc.). For arrangements of orchestra potpourris, etc., *see* M39.

36.5 "Cembalo" (cembalo parts as orchestral, not as solo parts of early music with cembalo including concertos) arranged, "bearbeitet," "réalisé," etc., for pianoforte.

37 Concertos. (If in the nature of arrangement of entire concerto, but if corresponding to vocal scores with pianoforte accompaniment, that is, if the solo piano part remained unchanged while the orchestral acompaniment has been arranged for pianoforte, *see* Orchestral music, Concertos, M1011.)

38 Chamber music, part-songs, music for organ, violin, harp, harpischord, clavichord, four-hand piano, and other instruments.

38.3 Simplified editions of pianoforte music for two hands.

38.5 Songs. *See also* M34.

F. i. Liszt's transcriptions of Schubert's songs.

M **Instrumental music.**

Special instruments.

Pianoforte—Continued.

39 Potpourris, medleys, "selections" of medley type, "Bouquet de mélodies," "Souvenir," "Reminiscences," "Divertissement sur des thèmes," "Fantaisie sur des thèmes," "Fantaisie et variations," "Rondo sur des motifs," "Mélange sur différents motifs," "Improvisation über Themas," "Air favori arrangé en rondo," "Rondo,"-"Caprice"-"Reverie"-"Fantaisie" on one particular operatic, etc., theme and similar titles. (In case of plain title "theme and variations" or "Variations on" prefer M27.) To include orchestra potpourris, etc., arranged for pianoforte two hands.

N. B.—In case of potpourris, medleys, and similar publications make main entry under the original composer, added entry under arranger of the medley; in case of "fantaisies," etc., make main entry under composer of the fantaisie and added entry under the original composer. In case of doubt prefer main entry under composer of the "fantaisie."

39.5 Other.

Patriotic and other national American music arranged for pianoforte. *See* M1666.

String instruments. (Etudes, teaching pieces, concert studies, etc. *See* MT.)

Violin.

40 Miscellaneous collections.

Original compositions.

41 Collections.

42 Separate works.

Arrangements.

43 Collections.

44 Separate works.

44.3 Simplified editions.

Viola.

45 Miscellaneous collections.

Original compositions.

46 Collections.

47 Separate works.

Arrangements.

48 Collections.

49 Separate works.

M	**Instrumental music.**
	Special instruments.
	String instruments—Continued.
	Violoncello.
50	Miscellaneous collections.
	Original compositions.
51	Collections.
52	Separate works.
	Arrangements.
53	Collections.
54	Separate works.
54.3	Simplified editions.
	Double bass.
55	Miscellaneous collections.
	Original compositions.
56	Collections.
57	Separate works.
	Arrangements.
58	Collections and separate works.
59	Obsolete string instruments. (F. i. a viola d'amore or a viola da gamba unaccompanied).
	Wind instruments. (Etudes, teaching pieces, concert studies, etc. *See* MT.)
	Flute.[a]
60	Miscellaneous collections.
	Original compositions.
61	Collections.
62	Separate works.
	Arrangements.
63	Collections.
64	Separate works.
65–69	Oboe.
70–74	Clarinet.
75–79	Bassoon.
80–84	Horn.
85–89	Trumpet and cornet.
90–94	Trombone.
95–99	Tuba.
100–104	Saxhorn.
105–109	Saxophone.
110	Other.

[a] Always the family of an instrument to be understood. Oboe, clarinet, etc., to be subdivided like flute.

M **Instrumental music.**

Special instruments—Continued.

Plectral instruments.

115–119 Harp.

120–124 Banjo.

125–129 Guitar.

130–134 Mandolin.

135–139 Zither.

Lute.

140 Collections.

141 Separate works.

142 Other.

.U5 Ukulele

Percussion and other instruments.

N. B.—Comparatively little music has been composed for such instruments as accordion, concertina, harmonica, ocarina, etc., and almost all the arrangements now published for them appear in so-called preceptors, self-instructors, guides, etc. Therefore all this material is classed with MT660–720 unless a separate class number in M is warranted by the number of original compositions.

145 Bagpipe.

146 Kettle drum, side drum, and similar instruments.

147 Bells, "chimes" (vaudeville), etc.

149 Children's instruments.

151 Dolceola.

153 Whistling pieces of every description.

154 Concertina.

165 Harmonica (musical glasses).

172 Carillons, chimes (church).

174 Pianola and kindred instruments.

.A3 Aeolian.

.M4 Metrostile.

.P4 Pianola, general.

.P5 "Educational series."

.R4 Rhythmodic.

175 Other.

.A4 Accordeon.

.A5 Apollo harp.

.A8 Auto harp.

.B2 Bandonion.

.M3 Mandolin harp.

.X6 Xylophon.

M **Instrumental music**—Continued.

176 Instrumental music for moving pictures, shadow pictures, tableaux, etc., except scores of moving-picture operas, etc., for which *see* M1527.

Music for two or more solo instruments. (Chamber music and other ensemble music not orchestral.)

Collections (miscellaneous combinations).

177 Miscellaneous.

178 Original compositions.

179 Arrangements.

Duos.

Organ.

180 Miscellaneous collections.

181 Two organs (or organ for four hands).

Organ and one other instrument.

182 Miscellaneous collections.

Original compositions.

183 Collections.

184 Separate works.

Arrangements.

185 Collections.

186 Separate works.

Harmonium.

190 Two harmoniums, or harmonium, four hands.

Harmonium and one other instrument.

191 Miscellaneous collections.

Original compositions.

192 Collections.

193 Separate works.

Arrangements.

194 Collections.

195 Separate works.

Pianoforte.

One pianoforte, two performers (four hands).

200 Miscellaneous collections.

Original compositions.

201 Collections.

Separate works.

202 Sonatas, sonatinas.

203 Suites.

204 Morceaux, etc.

205 One pianoforte, two performers (three hands).

M **Instrumental music.**
Music for two or more solo instruments.
Duos.
Pianoforte.
One pianoforte, two performers—Continued.
Arrangements for pianoforte (four hands).
207 Collections and miscellaneous.
Separate works. (Compare M33-39.5.)
208 Operas, ballets, oratorios, etc., like M33.
209 Orchestra and band music of every kind, including detached overtures.
210 Concertos, etc.
211 Chamber music, songs, part-songs (as under M38).
212 Potpourris, etc. (as under M39), *and single* transcriptions or excerpts, except detached overtures.
213 One pianoforte, more than two performers (five, six, eight, etc., hands).
Two pianofortes, two performers.
214 Original works.
215 Arrangements.
216 Two or more pianofortes, three or more performers (six, eight, etc., hands).
Pianoforte and one other instrument (regardless of relative importance), other than organ or harmonium.
Pianoforte and one string instrument.
Pianoforte and violin.
217 Miscellaneous collections.
Original compositions.
218 Collections.
Separate works.
219 Sonatas, sonatinas.
220 Suites.
221 Pieces, etc.
Arrangements.
222 Collections.
223 Separate works.
Pianoforte and viola.
224 Miscellaneous collections.
Original compositions.
225 Collections.
226 Separate works.
Arrangements.
227 Collections.
228 Separate works.

M **Instrumental music.**
Music for two or more solo instruments.
Duos.
Pianoforte and one other instrument.
Pianoforte and one string instrument—Continued.
Pianoforte and violoncello.
229 Miscellaneous collections.
Original compositions.
230 Collections.
Separate works.
231 Sonatas, sonatinas.
232 Suites.
233 Pieces.
Arrangements.
235 Collections.
236 Separate works.
Pianoforte and double bass.
237 Miscellaneous collections.
238 Original compositions and arrangements.
239 Pianoforte (or harpsichord, etc.), or organ, and one obsolete string or other instrument. (Viola d'amore, etc., *see* M990.)
Pianoforte and one wind instrument.
Pianoforte and flute.
240 Miscellaneous collections.
Original composition.
241 Collections.
242 Separate works.
Arrangements.
243 Collections.
244 Separate works.
Pianoforte and oboe.
245 Miscellaneous collections.
246 Original compositions.
246.2 English horn.
247 Arrangements.
Pianoforte and clarinet.
248 Miscellaneous collections.
Original compositions.
249 Collections.
250 Separate works.

M **Instrumental music.**

Music for two or more solo instruments.

Duos.

Pianoforte and one other instrument.

Pianoforte and one wiind instrument.

Pianoforte and clarinet—Continued.

Arrangements.

251 Collections.

252 Separate works.

Pianoforte and bassoon.

253 Collections.

254 Separate works.

Pianoforte and horn.

255 Miscellaneous collections.

Original compositions.

256 Collections.

257 Separate works.

Arrangements.

258 Collections.

259 Separate works.

Pianoforte and trumpet or cornet.

260 Collections.

261 Separate works.

All the following duo combinations (269–299) to have same subdivision as Piano and trumpet.

C. S.[a]

262–263 Pianoforte and trombone or baritone.

264–265 Pianoforte and tuba.

266–267 Pianoforte and saxhorn.

268–269 Pianoforte and saxophone.

270–271 Pianoforte and other.

Pianoforte and one plectral instrument.

272–273 Pianoforte and harp.

274–275 Pianoforte and banjo.

276–277 Pianoforte and guitar.

278–279 Pianoforte and mandolin.

280–281 Pianoforte and zither.

282–283 Pianoforte and other.

284–285 Pianoforte and other instruments.

286–287 Two string instruments.

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[a] Abbreviation of Collections and Separate works. In case of assignment of one number only, it is meant to cover both collections and separate works. The abbreviations C. and S. are repeated only when otherwise there might be a confusion with Original Compositions and Arrangements. In general, two numbers, beginning with M 262–263, are meant to stand for C. and S. without further notice.

M Instrumental music.

Music for two or more solo instruments.

Duos—Continued.

288–289 Two wind instruments.

290–291 One string, one wind.

292–293 Two plectral instruments.

294–295 One string, one plectral.

F. i., violin and harp duo.

296–297 One wind, one plectral.

298 Other duo combinations.

Trios. (Subdivide as under M 300–304.)

Organ and two other (solo) instruments.

300 Miscellaneous collections.

Original compositions.

301 Collections.

302 Separate works.

Arrangements.

303 Collections.

304 Separate works.

305–309 Harmonium and two other (solo) instruments.

Pianoforte and two other (solo) instruments.

310–314 Pianoforte and two string instruments.

312 Pianoforte, violin or viola, and violoncello.

312.4 Other combinations.

315–319 Pianoforte and two wind instruments.

320–324 Pianoforte, one string, one wind instrument.

325–329 Pianoforte and two plectral instruments.

330–334 Pianoforte, one string, one plectral.

335–339 Pianoforte, one wind, one plectral.

340–344 Pianoforte and other trio combinations.

349–353 String trios.[a]

355–359 Wind trios.

360–364 String-wind trios.

365–369 Plectral trios.

370–374 String-plectral trios.

375–379 Wind-plectral trios.

380–384 String-wind-plectral trios.

385 Other trio combinations.

Quartets. (Subdivide as under M 400–404.)

Organ and three other (solo) instruments.

400 Miscellaneous collections.

Original compositions.

401 Collections.

402 Separate works.

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[a] Traditional term for the combination of three bowed instruments.

M **Instrumental music.**
Music for two or more solo instruments.
Quartets.
Organ and three other (solo) instruments—Con.
Arrangements.
403 Collections.
404 Separate works.
405–409 Harmonium and three other (solo) instruments.
Pianoforte and three other (solo) instruments.
Pianoforte and three string instruments.
410 Miscellaneous collections.
Original compositions.
411 Collections.
Separate works.
412 Pianoforte, violin, viola and violoncello.
412.2 Pianoforte and three violins.
412.4 Other combinations.
Arrangements.
413 Collections.
414 Separate works.
Pianoforte and three wind instruments.
415 Miscellaneous collections.
Original compositions.
416 Collections.
417 Separate works.
Arrangements.
418 Collections.
419 Separate works.
420–424 Pianoforte and three string-wind instruments.
425–429 Pianoforte and three plectral instruments.
430–434 Pianoforte and three string-plectral instruments.
435–439 Pianoforte and three wind-plectral instruments.
440–444 Pianoforte and three string-wind-plectral instruments.
445–449 Pianoforte and other quartet combinations.
String quartets.
450 Miscellaneous collections.
Original compositions.
451 Collections.
Separate works.
452 Two violins, one viola, one violoncello.
452.2 Four violins.
452.4 Other combinations.

M **Instrumental music.**
Music for two or more solo instruments.
Quartets.
String quartets—Continued.
Arrangements.
453 Collections.
454 Separate works.
Wind quartets.
455 Miscellaneous collections.
Original compositions.
456 Collections.
457 Separate works.
Arrangements.
458 Collections.
459 Separate works.
460–464 String-wind quartets.
[Same subdivisions.]
465–469 Plectral quartets.
470–474 String-plectral quartets.
475–479 Wind-plectral quartets.
480–484 String-wind-plectral quartets.
485 Other quartet combinations.
Quintets.[a]
500–504 Organ and four other (solo) instruments.
505–509 Harmonium and four other (solo) instruments.
Pianoforte and four other (solo) instruments.
510–514 Pianoforte and four string instruments.
515–519 Pianoforte and four wind instruments.
520–524 Pianoforte and four string-wind instruments.
525–529 Pianoforte and four plectral instruments.
530–534 Pianoforte and four string-plectral instruments.
535–539 Pianoforte and four wind-plectral instruments.
540–544 Pianoforte and four string-wind-plectral instruments.
545–549 Pianoforte and other quintet combinations.
550–554 String quintets.
555–559 Wind quintets.
560–564 String-wind quintets.
565–569 Plectral quintets.
570–574 String-plectral quintets.
575–579 Wind-plectral quintets.
580–584 String-wind-plectral quintets.
585 Other quintet combinations.

[a] Subdivisions as under Quartets with obvious modifications.

M Instrumental music.

Music for two or more solo instruments—Continued.

Sextets.[a]

600–604 Organ with five other (solo) instruments.

605–609 Harmonium with five other (solo) instruments.

Pianoforte with five other (solo) instruments.

610–614 Pianoforte and string instruments.

615–619 Pianoforte and wind instruments.

620–624 Pianoforte and string-wind instruments.

625–629 Pianoforte and plectral instruments.

630–634 Pianoforte and string-wind-plectral instruments.

635 Pianoforte and other combinations.

650–654 String sextets.

655–659 Wind sextets.

660–664 String-wind sextets.

665–669 Plectral sextets.

670–674 String-plectral sextets.

675–679 Wind-plectral sextets.

680–684 String-wind-plectral sextets.

685 Other sextet combinations.

700– Septets.[a]

800– Octets.[a]

900– Nonets.[a]

Early chamber and orchestral music calling for obsolete string or other instruments with or without accompaniment of pianoforte or harpsichord, etc., or organ.

One keyboard instrument. *See* Organ or pianoforte.

One string instrument, unaccompanied. *See* M59.

One wind instrument, unaccompanied. *See* M110.

One plectral instrument, unaccompanied. *See* M115–142.

One string or other instrument, accompanied by pianoforte or harpsichord, etc., or organ. *See* M239.

990 Two or more solo instruments, accompanied or unaccompanied as above.

991 Orchestral music calling for obsolete instruments, unless preferable under orchestral music as now.

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[a] Subdivisions as under Quartets with obvious modifications.

M Instrumental music.

Modern music calling for obsolete instruments.

992 Chamber music (two or more solo instruments.)

993 Orchestral music (unless preferable under Orchestral music).

N. B.—M990–993 provisional only, but M990 will prob-probably be adopted.

Orchestral music (for "Bearbeitungen" of Cembalo parts *see* M36.5).

1000 Miscellaneous collections.

Original compositions.

1001 Symphonies, symphoniettes.

1002 Symphonic poems.

1003 Suites, partitas, serenades, theme and variations (the latter only if in separate movements). (To include detached suites from operas, ballets, etc.).

1004 Overtures, Preludes, Entr'actes. (To include opera overtures, etc., if detached).

Concertos, "Konzertstücke," etc.[a]

Organ and orchestra.

1005 Full scores.

1006 Organ scores.

Pianoforte (one or more) with orchestra.

1010 Full scores.

1010.5 Cadenzas (by composer of concerto, sub-arranged by composer of cadenza).

1011 Piano scores.

String instruments with orchestra.

Violin (one or more).

1012 Full scores.

1012.5 Cadenzas.

1013 Violin scores with pianoforte accompaniment.

1014–1015 Viola (one or more).

1016–1017 Violoncello (one or more).

1018 Double bass. (Full scores, arrangements, etc.)

1019 Viola d'amore, Viola da gamba and other obsolete instruments.

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[a] "Full scores" to include arrangements of the accompaniment for reduced orchestra.

M **Instrumental music.**
Orchestral music.
Original compositions.
Concertos, "Konzertstücke," etc.—Continued.
Wind instruments with orchestra. (Subdivide as under M 1012–1013.)
1020–1021 Flute.
1022–1023 Oboe.
1024–1025 Clarinet.
1026–1027 Bassoon.
1028–1029 Horn.
1030–1031 Trumpet and cornet.
1032–1033 Trombone.
1034–1035 Other wind instruments.
Plectral instruments with orchestra.
1036–1037 Harp.
1038–1039 Other.
1040–1041 Two or more different instruments with orchestra.
F. i., Beethoven's Triple concert or Händel's "Concerti grossi."
Orchestral composition with titles such as ballad, reverie, burlesque, etc.
1045 General.
1046 Marches.
Dances.
1047 General.
1048 Two-rhythm (polka, etc.).
1049 Three-rhythm (waltz, etc.).
Arrangements for orchestra.
1060 General.
1070 Orchestral excerpts, including purely orchestral arrangements of operatic scenes for concert purposes.
F. i., Isolde's liebestod from Wagner's Tristan und Isolde.
1075 Potpourris, "fantaisies," etc.
String orchestra. (Orchestra of string instruments.)
1100 Miscellaneous collections.
Original compositions.
1101 Symphonies.
1102 Symphonic poems.
1103 Suites, etc.
1104 Overtures.
Concertos, etc.
1105 Full scores.

M **Instrumental music.**

String orchestra.

Original compositions.

Concertos, etc.—Continued.

1106 Pianoforte accompaniment.

1145 Pieces.

1160 Arrangements.

Band.

As only few band scores are published, it is better to distinguish *scores from parts* by affixing S to the author mark instead of parts from scores, as is otherwise the rule.

1200 Miscellaneous collections.

Original compositions.

1203 Suites, etc.

1204 Overtures.

1205 Solos with band accompaniment.

Pieces.

1245 General.

1247 Marches.

Dances.

1248 Two-rhythm.

1249 Three-rhythm.

Arrangements for band.

1254 Symphonies, suites, etc.

1255 Overtures.

1257 Solos with band accompaniment.

1258 Pieces.

1260 Marches.

Dances.

1262 General.

1264 Two-rhythm.

1266 Three-rhythm.

1268 Potpourris, "fantaisies," "excerpts," "selections," etc.

1270 Fife (bugle) and drum music, field music, etc.

1350 Reduced orchestra (music hall, hotel, "Parisian," "Wiener," "American," "Small," "Church," etc., orchestra, in which generally the pianoforte is the leading instrument).

N. B.—"Small" orchestra in the above sense not to be confused with an orchestra merely smaller than the full modern concert orchestra.

1352 "Church" orchestra.

1353 Solos with accompaniment.

1355 "Song orchestration" (vaudeville, etc., songs in an arrangement for this kind of orchestra).

M **Instrumental music.**

1357 Moving picture, "kino," etc., orchestra.

1360 "Mandolin" and similar orchestras.

1365 Minstrel music. (Instrumental and vocal.)

Juvenile instrumental music.

Solos.

1375 Organ and reed organ.

Piano.

1378 Collections.

1380 Separate works.

1385 Other instruments.

.G7 Guitar.

.H3 Harp.

.O5 Organ.

.V4 Violin (solo).

Duos.

Pianos (four or more hands).

1389 Collections.

1390 Separate works.

Piano and violin or viola.

1393 Collections.

1395 Separate works.

1400 Piano and violoncello or double bass.

1405 Piano and wind instruments.

1410 Piano and plectral or other.

1413–1417 Trios, quartets, etc.

[Subdivide as under M300–304.]

1420 Orchestra and band.

Dance music. (Special dances for particular instruments, preferably with these, as f. i. for Pianoforte, M31.)

1450 General and collections.

Special.

"Dance poems."

1455 Orchestral accompaniment.

1457 Chamber music accompaniment.

1459 Pianoforte accompaniment.

1490 Music (instrumental or vocal), printed or manuscript, before 1700 and preferred here, arranged by composers, in a special group instead of being assigned to special classes (as are operas, ballets, oratorios, masses, liturgical music, hymns, songs, for one voice, etc.).

M **Vocal music.**

1495 Miscellaneous collections of sacred and secular vocal music.

Secular vocal music.

1497 Collections of miscellaneous secular vocal music.

Dramatic music.

Operas (serious, comic, operettas, singspiele, "sacred operas," etc.)

1500 Full scores.

1502 Vocal scores (without instrumental accompaniment; of importance especially for French operatic literature).

1503 Vocal scores with pianoforte accompaniment.

1503.5 Arranged for concert purposes.

1504 College operas.

1505 Excerpts with original orchestral accompaniment.

Excerpts with arranged accompaniment.

1506 Orchestra.

Pianoforte.

1507 Collections (albums, etc.).

1508 Single operas. (By title. Compare M34.)

1509 Operatic scenes (generally of a burlesque character).

Incidental dramatic music and melodramas.

1510 Full scores.

1512 Vocal scores.

1513 Vocal scores with pianoforte accompaniment.

1515 Excerpts with original orchestral accompaniment.

Excerpts with arranged accompaniment.

1516 Orchestral.

Pianoforte.

1517 Collections (albums, etc.).

1518 Single works. (By title. Compare M34.)

Pantomimes, ballets, masques, pageants, etc.

1520 Full scores.

1523 Vocal scores with pianoforte accompaniment; of importance for pantomimes, etc., in which entire scenes are sung. *See also* M33.

1523.5 "Pantomime hymns," etc.

1524 Excerpts with original accompaniment.

Excerpts with arranged accompaniment.

1525 Orchestral.

1526 Pianoforte.

M **Vocal music.**
Secular vocal music.
Dramatic music—Continued.
1527 Moving pictures, moving-picture operas, etc. (Full, vocal and piano scores.)
Works for chorus or solo voices or both and orchestra in one or more movements.
Duos, trios, etc., for *solo* voices and full or other orchestral accompaniment. F. i., Tschaikowsky's duo Romeo et Juliette or similar "Scènes lyriques."
1528 Full scores.
1529 Vocal scores with pianoforte accompaniment. In case of doubt (particularly in case of early music) prefer M1529 to M1549.2, M1553, M1574, etc.).
Chorus (solo voices) and orchestra. (Secular cantatas, etc.).
Mixed voices.
1530 Full scores.
Orchestral accompaniment.
1530.3 With recitation.
F. i., Schumann's Manfred.
1531 Accompaniment other than orchestra (f. i., band or chamber music combinations).
1532 Vocal scores.
1533 Vocal scores with pianoforte accompaniment. (Not to be confused with M1547, etc.)
1533.3 With recitation.
F. i., Schumann's Manfred.
1534 Excerpts with the original orchestral accompaniment.
Excerpts with arranged accompaniment.
1535 Orchestral.
Pianoforte.
1536 Collections. (Albums, etc.)
1537 Single works.
Men's voices.
Full scores.
1538 Orchestra.
1538.3 With recitation.
1539 Accompaniment other than orchestra. (F. i., band or chamber music combinations.)

M **Vocal music.**
Secular vocal music.
Choral music.
Works for chorus, etc., and orchestra.
Men's voices—Continued.
1540 Vocal scores with pianoforte accompaniment.
1540.3 With recitation.
Excerpts.
1541 Orchestral accompaniment.
1542 Pianoforte accompaniment.
Women's voices.
1543 Full scores.
1543.3 With recitation.
1544 Vocal scores with pianoforte accompaniment.
1544.3 With recitation.
Excerpts.
1545 Orchestral accompaniment.
1546 Pianoforte accompaniment.
1546.5 Children's voices. (Whether the music's character is juvenile or not.)
Choruses and part-songs either solo or in chorus, as glees, catches, männerchöre, etc., with or without pianoforte, etc., accompaniment, not originally intended for orchestra, as are M1533, M1529, etc.
1547 Miscellaneous collections.
Pianoforte, organ, etc., accompaniment.
Collections.
1548 General. (Mixed-men's-women's voices in same publication.)
Special.
Mixed voices.
1549 General.
1549.2 Duos.
1549.3 Trios.
1549.4 Quartets.
1549.5 Quintets.
1549.6 Sextets, etc.
1549.7 Choruses and solo voices.
1549.8 Cycles of part-songs for solo voices in various combinations.

This arrangement to be used whenever convenient and where special numbers have been omitted.

M **Vocal music.**
Secular vocal music.
Choruses and part-songs.
Pianoforte, organ, etc. accompaniment.
Collections—Continued.
1550 Men's voices.
Subdivide as under M1549.
1551 Women's voices.
Subdivide as under M1549.
Separate works.
Mixed voices.
1552 Duos.
1553 Trios.
1554 Quartets.
1555 Quintets.
1556 Sextets, etc.
1557 Choruses and solo voices.
1558 Cycles of part-songs for solo voices in various combinations.
F. i., Massenet, Chansons des bois d'Amaranthe.
Men's voices.
1562 Duos.
1563 Trios.
1564 Quartets.
1565 Quintets.
1566 Sextets, etc.
1567 Choruses and solo voices and part-song cycles.
Women's voices.
1572 Duos.
1573 Trios.
1574 Quartets.
1575 Quintets.
1576 Sextets, etc.
1577 Choruses and solo voices and part-song cycles.
Unaccompanied. ("A cappella.")
Collections.
1578 General.
Special.
1579 Mixed voices.
Subdivide as under M1549.
1580 Men's voices.
Subdivide as under M1549.
1581 Women's voices.
Subdivide as under M1549.

M **Vocal music.**
Secular vocal music.
Choruses and part-songs.
Unaccompanied—Continued.
Separate works.
Mixed voices.
1582 Duos.
1583 Trios.
1584 Quartets.
1585 Quintets.
1586 Sextets, etc.
1587 Choruses and solo voices.
1588 Cycles of songs for solo voices in various combinations.
Men's voices.
1592 Duos.
1593 Trios.
1594 Quartets.
1595 Quintets.
1596 Sextets, etc.
1597 Choruses and solo voices and part-song cycles.
Women's voices.
1602 Duos.
1603 Trios.
1604 Quartets.
1605 Quintets.
1606 Sextets, etc.
1607 Choruses and solo voices and part-song cycles.
1608 Choruses, etc., in Tonic sol-fa.
1609 Unison choruses with or without accompaniment of every kind.
1610 Works for a cappella chorus (secular and sacred) with or without solo voices, not elsewhere conveniently classifiable, as f. i. Nicodé's "Morgenwanderung im gebirge. Symphonie für männerchor a cappella" or Bantock's "choral symphony The vanity of vanities."

M **Vocal music.**

Secular vocal music.

Songs, lieder, ballads, chansons, arias, etc., for one voice.

Orchestral accompaniment.

Original compositions.

Collections. (To include miscellaneous.)

1611 Full scores.

1612 Vocal scores with pianoforte accompaniment.

Separate songs.

1613 Full scores.

1613.3 Chamber music accompaniment (including accompaniment by obsolete instruments, such as viols, etc.) with or without pianoforte or harpsichord, etc.

1614 Vocal scores with pianoforte accompaniment.

Arrangements.

Collections.

1615 Full scores.

1616 Vocal scores with pianoforte accompaniment.

Separate songs.

1617 Full scores.

F. i., Schubert's songs, arranged by Mottl.

1618 Vocal scores with pianoforte accompaniment.

Pianoforte accompaniment, with or without obligatos or chorus refrain.

Collections.

1619 Two or more composers.

1619.5 Special poets (alphabetically by poet).

1620 One composer, different works.

Single songs or sets (with or without opus numbers).

1621 General.

1621.2 Unaccompanied.

1621.3 Accompanied by "obligato" instruments.

1621.4 Song cycles.

1621.5 Soprano and mezzo-soprano.

1621.6 Alto.

1621.7 Tenor.

1621.8 Baritone.

1621.9 Bass.

N. B.—M1621.5–9 provisional; not used at present.

M **Vocal music.**

Secular vocal music.

Songs, lieder, ballads, chansons, arias, etc.

Pianoforte accompaniment.

Single songs or sets—Continued.

1622 Vaudeville, music-hall songs, etc. (For such before 1850 prefer M1621 and subdivisions.

Accompaniment of wind or plectral or other instrument.

Collections.

1623 Plectral instrument (guitar, mandolin, banjo, etc.).

1623.4 Harp.

1623.5 Lute.

1623.8 Wind and other.

Single songs or sets of songs.

1624 Plectral instrument (as above).

1624.4 Harp.

1624.5 Lute.

1624.7 Wind instrument (flute, bassoon, etc.).

1624.8 Other (concertina, etc.).

Recitations, "gesprochene lieder," with accompaniment.

1625 Orchestral.

1626 Pianoforte.

Songs (part and solo) of special character.

National (folk, patriotic, political, typical, traditional, etc., music, with or without accompaniment and with or without words). (*See also* ML 3545, etc., and Folk-lore in GR.)

To include song books, songsters, song collections without music but with references to the music, generally a reference to the tune. Separate songs that have become national property and are as a rule cited by title, will be entered more conveniently under title—f. i., "The Star Spangled Banner," than under Key or Smith.

1627 International collections.

M **Vocal music.**
Secular vocal music.
Songs.
National—Continued.
North America.
United States.
Collections.

1628 Songsters. (Collections of songs popular in the United States and frequently without accompaniment or even the tunes, but frequently with *indication* of the tunes.)
1629 Other. (General and special.)
1629.3 National holidays, f. i., "Memorial Day."
.I5 Independence Day.
.M3 Memorial Day.
1629.5 National songs, etc., collected in form of cantatas, etc., for patriotic occasions, f. i., S. G. Pratt's "Allegory of the War in song."
1630 Single songs or sets of songs. (By composer, unless otherwise instructed.)
1630.3 Special songs more conveniently arranged by title.
.D4 Dixie.
.H3 Hail Columbia.
.H6 Home, Sweet Home.
.S7 Star Spangled Banner.
.Y2 Yankee Doodle.
1631 War for Independence and before.
1632 1783–1812.
War of 1812.
1633 Collections.
1634 Single songs.
Mexican War.
1635 Collections.
1636 Single songs.
C. S. Civil War.
1637–1638 General.
1637.2 Peace Jubilee.
1639–1640 Union.
1641–1642 Confederate.
1643–1644 Spanish War.
1645 Mexican troubles, 1914–
1646 European war, 1914–

M Vocal music.
Secular vocal music.
Songs.
National.
North America.
United States—Continued.
(Additions here.)

	State and city songs.
1657	Collections.
	Single songs.
1658	State. (By State. *See* shelf-list.)
1658.5	City. (By city. *See* shelf-list.)
1659	Presidents, statesmen, generals, etc. (Special selected; arrange by name. *See* shelf-list.)
	Political movement — party — campaign songs.
1660–1661	Republican.
1662–1663	Democratic.
1664–1665	Miscellaneous other.
.A35	Abolitionist.
.A5	American coöperative.
.F2	Farmer's alliance, etc.
.F4	Federal.
.F8	Free soil.
.G8	Greenback.
.K5	Knownothing (American party).
.L3	Labor (American federation of labor, Knights of Labor, etc.).
.P6	Populist.
.P7	Progressive.
.P8	Prohibition.

M Vocal music.
Secular vocal music.
Songs.
National.
North America.
United States.
Political movement.
Miscellaneous other—Continued.

.S67	Socialist.
.W4	Whig.
.W8	Woman's suffrage.
1666–1667	Patriotic and other national songs, arranged for pianoforte.
	Pianoforte music with political, etc., allusions. With pianoforte music under applicable class, f. i., marches under M28. But *see also* M20.
1668	Racial, General.
.1	Anglo-American.
.2	Celtic-American.
.3	German-American.
.4	Latin-American.
.6	Scandinavian-American.
.7	Slavic-American.
.8	Creole.
.9	Other.
1669	Indians.
1670–1671	Afro-American.
1672–1673	Territorial possessions, colonies, etc. (Alphabetically by name. Limited to *American* songs, etc., *relating thereto*, except in case of Alaska.)
.A5	Alaska.
.D2	Danish West Indies. *See also* West Indies.
.H3	Hawaii. *See also* Pacific Islands (M1844. H3).
.P4	Philippine Islands. *See also* Asia (M1822).
.S2	Samoan Islands. *See also* Pacific Islands (M1844).
1675	American songs on foreign wars, etc., in which the U. S. have not participated. F. i., Brewer, the Yankees of the East. (Russian-Japanese War, 1904) will take M1675. R85B7).

M Vocal music.
Secular vocal music.
Songs.
National.
North America.
United States—Continued.
Patriotic societies and organizations.

1676	General.
.D3	Daughters of the American Revolution.
.G7	Grand Army of the Republic.
.L97	Lyceum League.
.S6	Sons of the American Revolution.
.S7	Sons of Veterans.
.U6	Union League.
	Other.
1677	"Old folks."
1677.2	Expositions. (By place.)
1677.3	Patriotic monuments, dedicatory exercises, etc. (By place.)
1677.8	Other miscellaneous special.

C. S.

1678–1679	Canada and British North America.
1680	Miscellaneous North - Central - South American, etc. (General and special.) F. i., Friedenthal's Stimmen der Völker.
1681	West Indies.
.C9	Cuba.
.P6	Porto Rico.
1682–1683	Mexico.
1684–1685	Central America.
.A1	General.
.C6	Costa Rica.
.G9	Guatemala.
.H5	Honduras.
.N4	Nicaragua.
.P2	Panama.
.S2	Salvador.
	Other (similarly by initial, if convenient).
1686	South America—General.
1687–1688.A7	Argentine Republic.
.B6	Bolivia.
.C6	Colombia.
.E2	Ecuador.
.P2	Paraguay.

M Vocal music.
Secular vocal music.
Songs.
South America—Continued.
.U6 Uruguay.
.V3 Venezuela.
Other (similarly by initial, if convenient).
1689–1690 Brazil.
1691–1692 Chile.
1692–1694 Peru.
1695–1696 Other (unless preferred by initial under M 1687–88).
1697 "Pan American."
Europe.
1698 General miscellaneous.
Austria-Hungary.
1700–1701 General.
1702–1703 Austria and German crownlands.
1704–1705 Bohemia and the Slavic crownlands.
1706–1707 Hungary (including Gipsy).
1708–1709 Other.
C. S. Balkan Peninsula.
1710–1711 General.
1712–1713 Bulgaria.
1714–1715 Greece.
1716–1717 Montenegro.
1718–1719 Roumania.
1720–1721 Servia.
1722–1723 Turkey.
1724–1725 Other.
Belgium.
1726–1727 General.
1728–1729 Special.
France.
1730–1731 General.
1732–1733 Special.
Germany.
1734–1735 General.
1736–1737 Special.
Great Britain.
1738–1739 General.
1740–1741 England.
1742–1743 Wales.
1744–1745 Ireland.
1746–1747 Scotland.

M Vocal music.
Secular vocal music.
Songs.
Europe—Continued.
Italy.
1748–1749 General.
1750–1751 Special.
Netherlands.
1752–1753 General.
1754–1755 Special.
Russia.
1756–1757 General.
1758–1759 Baltic provinces.
1760–1761 Finland.
1762–1763 Poland.
1764–1765 Little Russia.
1766–1767 Other.
.L4 Lithuania.
Scandinavia.
1768–1769 General.
1770–1771 Denmark.
1772–1773 Norway.
1774–1775 Sweden.
Spain and Portugal.
1777–1778 General.
1779–1780 Spain.
1781–1782 Portugal.
Switzerland.
1784–1785 General.
1786–1787 Special.
1788–1789 Other European countries.
Asia.
1795 General.
1797–1798 Arabia.
1800–1801 Armenia.
1804–1805 China.
1808–1809 East India.
1812–1813 Japan.
1816–1817 Korea.
1820–1821 Persia.
1822–1823 Philippine Islands.
1824–1825 Other.

M		**Vocal music.**
		Secular vocal music.
		Songs.
		Africa.
		Aborigines.
1830		General.
1831–1832		Special.
1834		Dutch, English, German, etc.
1838		Other.
C.	S.	
1840–1841		Oceanica and Australia.
1844		Pacific Islands (Sandwich Islands, Hawaii, Samoan Islands, Polynesia, Micronesia, Melanesia, etc.).
	.H3	Hawaii.
1845		Primitive music (not elsewhere classified).
		Other national (ethnical).
		Jews.
1850		General.
1851		Zionist and similar movements.
1852		Yiddish.
1853		Other.
		Society songs, secular and sacred (nonpolitical; for political, prefer national music).
1900–1901		Masonic.
		American publications.
	.M3	General.
	.M31	Blue Lodge.
	.M32	Chapter.
	.M35	Commandery.
	.M37	Scottish Rite.
	.M4	Mystic Shrine.
1905–1906		Fraternal societies.
	.E3	Eastern Star.
	.E5	Elks.
	.G4	Gideons.
	.K5	Knights of Columbus.
	.K6	Knights of Golden Eagle.
	.O3	Odd Fellows.
1920–1921		Other societies. (*See also* National music, particularly M1676, and Trade, labor, professional, etc., songs.)
	.A5	American Peace Society, etc.
	.A6	Anticigarette, etc., leagues.

M		**Vocal music.**
		Secular vocal music.
		Songs.
		Society songs.
		Other societies—Continued.
	.E5	Eleanor Association.
	.F3	Farmers' Union.
	.G7	Grange.
	.I5	Industrial Workers of the World.
	.O5	Open forum.
	.W6	Woodmen of the world, Modern woodmen of the world, and other foresters' organizations.
		Students' songs.
1940–1941		International.
		Special countries.
		United States.
1945		Miscellaneous collections.
		Men's colleges.
		Collections.
1946		Miscellaneous.
1948		Individual colleges.
1950		Separate songs.
		Women's colleges.
		Collections.
1952		Miscellaneous.
1954		Individual colleges.
1956		Separate songs.
		Coeducational.
		Collections.
1957		Miscellaneous.
1958		Individual colleges.
1959		Separate songs.
1960		Greek letter societies. (Alphabetically first by Greek letter, then by chapter, last by date.)
		European and other countries.
1961		Austria-Hungary, Germany, Switzerland.
1962		France and Belgium.
1964		Great Britain and Ireland.
1966		Holland.
1967		Italy, Spain, Portugal.
1970		Canada.
1972		Russia and Finland.
1973		Other.

M **Vocal music.**

Secular music.

Songs—Continued.

1977–1978 Trade, labor, professional, occupational, and other topical songs (secular and sacred. If political, prefer national music).

.A1 Collections (General and special miscellaneous).

.B2 Baseball, football, etc.

.B6 Boy scouts, Camp-fire girls, "Wandervögel," etc.

.C5 Community music.

.F2 Farmers' songs.

.F4 Firemen's songs.

.H8 Hunting songs.

.L3 Labor songs.

.S2 Sailors' and sea songs.

.S6 Soldiers' songs.

.T9 Turner songs and other gymnastic.

1980 Latin and other songs (especially if published in the United States in other than English language and) *not elsewhere classified.* F. i., "American Union of Swedish Singers Song Album" or Brown's "Latin songs." (Arrange by language.)

1985 Musical games, charades, etc. F. i., Bornhardt's "Das Orakel."

Juvenile secular music.

1990 Kindergarten.

Schools.

1992 Miscellaneous collections.

1993 Action and drill songs.

1994 School song books.

1995 Dramatic music.

1996 Cantatas.

1997–1998 Part and solo songs. (For choruses with orchestral accompaniment *see* M1546.5; for Boy scouts, etc., *see* M1977.B6.)

Church music, religious concert music, and other sacred vocal music, with or without instrumental accompaniment. (*See also* M1490.)

1999 Collections of miscellaneous sacred vocal music.

M **Vocal music.**

Church music—Continued.

Oratorios, "azioni sacre" and works not preferred in M 2020.

2000 Full scores.

2002 Vocal scores.

2003 Vocal scores with pianoforte or organ accomp.

2004 Excerpts with the original orchestral accompaniment.

Excerpts with arranged accompaniment.

2005 Orchestral.

Pianoforte (or organ).

2006 Collections. (Albums, etc.)

2007 Separate works.

Masses, Requiems, Services, and similar cyclical choral works composed to liturgical or nonliturgical texts for use within or without the church service. (*See also* Liturgy and ritual, M2148, etc.; Choruses, anthems, etc., M2060, etc.)

Masses and Requiems (including non-Catholic).

2010 Full scores with orchestral accompaniment.

2011 Full scores unaccompanied and unaccompanied plain chant masses of modern composition, f. i., those of Dumont.

2012 Catholic "Vesper services," "Morning services," etc., composed with orchestral or other accompaniment or without accompaniment and collections of such services. (To include publications like Willcox and Southard's "Lyra catholica," in which complete Masses, Vespers, etc., are published, together with Catholic part-songs in general to form a collection, whether the part-songs predominate or not. *See also* M2154.5, 2069, 2089).

2013 Vocal scores of M2010 with organ (or pianoforte) accompaniment. (To include the "full" scores of works *composed* with such accompaniment, except M2012. Works with orchestral accompaniment, including or adding organ accompaniment part go with M2010. *See also* M2154.5.)

2013.5 Works for unison chorus.

M **Vocal music.**

Church music.

Masses, Requiems, Services.

Catholic "Vespers services"—Continued.

2014 Excerpts, f. i., a Credo taken from a complete mass, *but see N. B.* below for the Credo text composed as a separate composition.

2015 "Greek Catholic" choral services (complete by one composer or collection of complete services).

Church of England, Protestant Episcopal Church choral services (complete by one composer or collections of complete services, as f. i. Boyce's).

2016 Collections (orchestral or other accompaniment).

2016.1 Services (separate) with orchestral accompaniment. (Full scores.)

Services with organ (or pianoforte) accompaniment (composed or arranged from orchestral score) or accompaniment other than orchestral.

2016.2 Morning *and* Evening service ("together with" the Communion service or not).

.3 Morning service.

.4 Evening service.

.5 Communion service.

.6 "Chant settings" of services with or without accompaniment, if so or similarly designated in the title. (*But see also* M2079.L99, M2099.L99, M2168.6.)

.7 Choral services without accompaniment (other than M2016.6).

.8 Special services (The Office of the Dead, Burial service, Benediction service, etc.).

.9 Other special.

2017 Lutheran.

2017.2 Other Protestant.

2017.6 Jewish. (*See also* M2071.5, M2186–87.)

2017.8 Other.

N. B.—Special parts of a complete liturgical (f. i., a Credo) or nonliturgical service text set as special separate compositions—see M2020–2058 for orchestral compositions; M2060–2099 for compositions with organ (or pianoforte) accompaniment or without accompaniment (a cappella).

M **Vocal music.**

Church music—Continued.

Choruses, cantatas, part-songs, Te deums, and other works defined in the *N. B.* above, composed in one or more movements for chorus or solo voices, or both, and orchestra.

Duos, trios, etc., for solo voices and full or other orchestral accompaniment.

2018 Full scores.

2019 Vocal scores with pianoforte accompaniment.

Chorus (and solo voices) and orchestra.

Mixed voices.

Full scores.

2020 Full orchestra.

2021 Accompaniment other than *full* orchestra. (F. i., accompaniment of wind instruments only.)

2022 Unaccompanied.

2023 Vocal scores with pianoforte (or organ) accompaniment. (Not to be confused with M2060, etc., or M2013.)

2025 Excerpts with the original orchestral accompaniment.

Excerpts with arranged accompaniment.

2026 Orchestral.

Pianoforte.

2027 Collections. (Albums, etc.)

2028 Single works.

Men's voices.

2029 Full scores. (Full and other orchestra.)

2030 Vocal scores with pianoforte (or organ) accompaniment.

Excerpts.

2031 Orchestral.

2032 Pianoforte.

Women's voices.

2033 Full scores. (Full and other orchestra.)

2034 Vocal scores with pianoforte (or organ) accompaniment.

Excerpts.

2035 Orchestral accompaniment.

2036 Pianoforte accompaniment.

M **Vocal music.**
Church music—Continued.
Anthems.
Collections.
2038 Miscellaneous. (Full and vocal scores with pianoforte or organ accompaniment mixed.)
2039 Full scores.
2040 Vocal scores with organ (or pianoforte) accompaniment.
2041 Excerpt collections.
Separate.
Full scores.
2042 Mixed voices.
2043 Men's voices.
2044 Women's voices.
Special seasons and occasions.
2045 Christmas.
2046 Easter.
2047 Harvest and Thanksgiving.
2048 Other.
Vocal scores.
2052 Mixed voices.
2053 Men's voices.
2054 Women's voices.
Special seasons and occasions.
2055 Christmas.
2056 Easter.
2057 Harvest and Thanksgiving.
2058 Other.
Choruses, anthems, part-songs, with or without instrumental accompaniment, not originally intended for orchestra, as in M2023, etc.
2060 Miscellaneous collections. (Compositons with or without accompaniment, mixed.)
Organ (or pianoforte) accompaniment.
Collections.
2061 General miscellaneous.
2062 Mixed voices.
.2 Duos.
.3 Trios.
.4 Quartets.
.5 Quintets.
.6 Sextets, etc.
.7 Choruses and solo voices.
.8 Cycles of part-songs for solo voices in various combinations.

M **Vocal music.**
Church music.
Choruses, anthems, part-songs.
Organ (or pianoforte) accompaniment.
Collections—Continued.

2063 Men's voices. (Subdivide as under M2062.)
2064 Women's voices. (Subdivide as under M2062.)
Special seasons and occasions.
2065 Christmas.
2066 Easter.
2067 Harvest, Thanksgiving.
2068 Other.
Special kinds.
2069 Catholic. (For publications like the "Lyra catholica," in which complete Masses, Vespers, etc., are published together with Catholic part-songs in general, to form a collection, *see* M2012 whether the masses predominate or not.)
2070 Protestant (only if specifically so designated).
2071 Other. (For Greek Catholic, *see* M2080; for Jewish, *see* M2079.5.)
Separate compositions.
2072 Mixed voices. (Subdivide as under M2062.)
2073 Men's voices. (Subdivide as under M2062.)
2074 Women's voices. (Subdivide as under M2062.)
Special seasons and occasions.
2075 Christmas.
2076 Easter.
2077 Harvest, Thanksgiving.
2078 Other (General).
.A4 Advent.
.A5 All Saints.
.A6 Ascension.
.E5 Epiphany.
.G5 Good Friday.
.L5 Lent.
.N5 New Year.
.P4 Palm Sunday.
.R3 Reformation Day.
.T5 Trinity.
.W4 Whitsuntide.

M Vocal music.
Church music.
Choruses, anthems, part-songs.
Organ (or pianoforte) accompaniment.
Separate compositions—Continued.
Special texts or Special parts of a liturgical text set as separate compositions.

2079.L–L99	Latin text (or Latin with text in other language added, when prefer Latin).
.L1	Two (unless customary combinations like Magnificat and Nunc dimittis when prefer the first) or more of the texts listed below composed by one composer and issued as *one* opus or publication. (Not to be confused with "Collections," i. e., music by two or more composers or two or more opuses, or selections therefrom, by one composer.)
.L11	Adeste fideles.
.L114	Adoro Te.
.L12	Agnus Dei (O Lamb of God).
.L13	Alma Redemptoris Mater.
.L14	Amens.
.L144	Antiphons, if in sets. For special, *see also* Alma Redemptoris Mater, etc.
.L15	Asperges me.
.L16	Ave Maria.
.L161	Ave maris stella.
.L163	Ave Regina.
.L165	Ave verum corpus.
.L168	Beatitudes.
.L17	Benedic anima mea (Praise the Lord, O my soul).
.L18	Benedicite omnia opera (O all ye works of the Lord).
.L2	Benedictus Dominus (Blessed be the Lord).
.L21	Benedictus qui venit (Blessed is He that cometh).
.L22	Bone pastor.
.L23	Bonum est (It is a good thing).
.L25	Cantate Domino (O sing unto the Lord).
.L27	Collects (if it sets or not specially provided for).
.L28	Cor Jesu.
.L3	Creed—Nicene *Credo in unum Deum* (I believe in one God, the Father almighty).
.L31	Athanasian.
.L32	Apostles.
.L34	De profundis.
.L35	Deus misereatur (God be merciful).
.L37	Dies irae.
.L373	Dixit Dominus.
.L38	Ecce panis.
.L382	Ecce sacerdos.

M Vocal music.
Church music.
Choruses, anthems, part-songs.
Organ (or pianoforte) accompaniment.
Separate compositions.
Special texts.
Latin text—Continued.

.L386	Eucharistic part-songs and hymns in sets or if not specially provided for.
.L388	Faux bourdons.
.L39	Gaude virgo.
.L4	Gloria in excelsis (Glory be to the Lord on high).
.L41	Gloria patri (Glory be to the Father).
.L413	Gloria tibis (Glory be to Thee).
.L416	Graduals (if in sets, or not specially provided for. With or without offertories added. For separate offertories, *see* below).
.L42	Haec dies.
.L43	Hymns (in sets or special not elsewhere provided for).
.L435	In Te Domine speravi (In te speravi Domine).
.L438	Introits (if in sets or not specially provided for).
.L44	Jesu dulcis memoria.
.L445	Jesu Redemptor omnium.
.L45	Jubilate Deo (O be joyful in the Lord).
.L47	Justus ut palma.
.L5	Kyrie (Lord have mercy upon us).
.L52	Lauda Sion.
.L53	Laudate Dominum.
.L535	Laudate pueri.
.L54	Libera me.
.L55	Litanies (if in sets or not specially provided for). Lord's prayer. (*See* Pater noster.)
.L59	Lucis creator.
.L6	Magnificat (with or without Nunc dimittis following) (My soul doth magnify).
.L61	Media vita.
.L62	Miserere.
.L63	Motets (general, in sets and specifically so designated in the title unless elsewhere provided for).
.L67	Nato nobis Salvatore.
.L7	Nunc dimittis (Separate; *see also* .L6) (Lord now lettest Thou).
.L713	O cor amoris victima.
.L718	O sacrum convivium.
.L72	O salutaris (hostia).
.L73	Offertories (if in sets or not specially provided for).
.L735	Pange lingua.
.L737	Panis angelicus.

M Vocal music.
Church music.
Choruses, anthems, part-songs.
Organ (or pianoforte) accompaniment.
Separate compositions.
Special texts.
Latin text—Continued.

.L74	Pater noster (Lord's prayer: Our Father who art in Heaven).
.L745	Pie Jesu.
.L75	Processionals (if in sets and not specially provided for).
.L756	Quid retribuam.
.L76	Recessionals (if in sets and not specially provided for).
.L77	Regina coeli.
.L78	Responses (if in sets and not specially provided for).
.L79	Salve regina.
.L8	Sanctus (Holy, Holy, Holy, Lord God of hosts).
.L82	Stabat mater (Sadly stood the Mother weeping).
.L85	Sursum corda (Lift up your hands).
.L87	Tantum ergo.
.L9	Te Deum (We praise Thee O God).
.L91	Terra tremuit.
.L914	Tollite hostias.
.L916	Tota pulchra.
.L918	Tu es Petrus.
.L92	Veni Creator.
.L94	Veni Sancte spiritus.
.L95	Venite (O come let us sing).
.L96	Vesper prayers, hymns, etc., specifically so designated in the title or in sets unless specially provided for. For "Vesper services" *see* M2012, 2016.4, 2154.5, etc.
.L97	Vidi aquam.
.L975	Virgin Mary (Special, not elsewhere provided for, as f. i. under Litanies).
.L98	Other (arrange by initial of text (or title), subarrange by composer).
.L99	Any of the above special texts if (a) in form of the traditional (old) chants arranged (f. i. with organ acc.) or harmonized for modern use; (b) "Chant settings" or similarly designated; (c) modern chants composed in accordance with special decrees such as the "Motu proprio" of 1903. (*See also* M2016.6, 2168.6, 2154.5.) Arrange, if convenient, like .L98.

2079.E–E99 English text (only; for Latin and English text added, prefer Latin).

N. B.—The subdivisions are provided for under Latin text; merely substitution of initial E is necessary.

M **Vocal music.**
Church music.
Choruses, anthems, part-songs.
Organ (or pianoforte) accompaniment.
Separate compositions.
Special texts.
2079 Other languages (Initial by language, f. i. a Te Deum with German text would get M2079.G9).
2079.5 Jewish (Collections and separate texts).
2080 "Greek Catholic" (alphabetically by composer. Subdivide as under M2100).
Unaccompanied (a cappella).
Collections.
2081 General.
2082 Mixed voices. (Subdivide as under M2062.)
2083 Men's voices. (Subdivide as under M2062).
2084 Women's voices. (Subdivide as under M2062.)
Special seasons and occasions.
2085 Christmas.
2086 Easter.
2087 Harvest, Thanksgiving.
2088 Other.
Special kinds.
2089 Catholic. (*See* note for 2069.)
2090 Protestant (only if specifically so designated).
2091 Other. (For "Greek Catholic" *see* M2100; for Jewish *see* M2099.5.)
Separate compositions.
2092 Mixed voices. (Subdivide as under M2062.)
2093 Men's voices. (Subdivide as under M2062.)
2094 Women's voices. (Subdivide as under M2062.)
Special seasons and occasions.
2095 Christmas.
2096 Easter.
2097 Harvest, Thanksgiving.
2098 Other (General; subdivide as under M2078).
2099 Special texts or Special parts of a liturgical text set as separate compositions. (Subdivide as under M2079.)

M Vocal music.
Church music.
Choruses, anthems, part-songs.
Unaccompanied.
Special texts—Continued.
2099.5 Jewish. (Collections and separate texts.)
"Greek Catholic." (Alphabetically by composer or compiler without further subarrangement.)
2100 Collections.
Separate compositions.
Original text.
2100.2 Greek.
.3 Russian.
.4 Other.
Translations.
.6 English.
.8 Other languages.
2101 Choruses, etc., in Tonic sol-fa. (Collections and separate.)
2101.5 Unison choruses, with or without accompaniment. Catholic or non-Catholic, collections or separate compositions, orchestral or not. (Do not confuse with M2013.5.)
Songs, arias, etc., for one voice.
Orchestral accompaniment.
Original compositions.
2102 Collections (to include collections of original and arranged compositions mixed).
Separate songs.
2103 Full scores.
2103.3 Chamber music accompaniment (including acc. by obsolete instruments, such as viols, etc., with or without harpsichord, pianoforte, etc.).
2104 Vocal scores with pianoforte or organ accompaniment.
Arrangements.
Collections.
2105 Full scores.
2106 Vocal scores with pianoforte or organ accompaniment.
Separate songs.
2107 Full scores.
2108 Vocal scores with pianoforte or organ accompaniment.

M **Vocal music.**
Church music.
Songs, arias, etc.—Continued.
Pianoforte (or organ) accompaniment, originally intended as such.
Collections.
2110 Several composers.
2112 Individual composers.
Separate songs.
2113 General.
Special.
2113.2 Unaccompanied.
2113.3 With obligato instruments.
2113.4 Song cycles.
2113.5 Soprano.
2113.6 Alto.
2113.7 Tenor.
2113.8 Baritone.
2113.9 Bass.
2114 Catholic and special texts. (Subdivide as under M2079.)
2114.1 Protestant. (Only if specifically so designated; denominations to be distinguished by initial.)
2114.2 Eastern Orthodox ("Greek Catholic")
2114.3 Jewish.
2114.4 Other.
2114.5 Christmas.
2114.6 Easter.
2114.7 Harvest, Thanksgiving.
2114.8 Other. (General; subdivide as under M2078.)

N. B.—M2113.5–2114.8 provisional; practically not used at present.

Hymn-psalm-choral books.
2115 General.
United States.
General.
2116 Until 1820 (all denominations).
2117 After 1820.
2119 Catholic.
Protestant.
2121 General.

M Vocal music.
Church music.
Hymn-psalm-choral books.
United States.
After 1820—Continued.
Special denominations.

2122 Baptist.
2123 Congregationalist.
2124 Dutch and other Reformed.
.D7 Dutch.
.G3 German.
2125 Episcopalian.
2126 Lutheran.
2127 Methodist.
.E6 Epworth League.
2128 Moravian.
2129 Mormon.
2130 Presbyterian.
2131 Other (general).
.A3 Adventist.
.A7 Avesta.
.B7 Buddhist.
.C43 Christian Catholic Apostolic Church in Zion.
.C5 Christian Scientist.
.D4 Disciples of Christ.
.F9 Society of Friends (Quakers).
.M2 Mazdaznan.
.M4 Mennonites.
.M6 Monist.
.S4 Shaker.
.S44 Church of the Social Revolution.
.S5 Spiritualist.
.S8 Swedenborgian (General Church of the new Jerusalem).
.U5 Unitarian.
.U7 Universalist.
2132 Published in German, Swedish, etc. (Alphabetically by language.)
.A6 Armenian.
.D3 Danish.
.D7 Dutch.
.F5 French.
.G3 German.

M **Vocal music.**
Church music.
Hymn-psalm-choral books.
United States.
After 1820—Continued.

.H3 Hawaiian.
.I5 North American Indian languages (wherever published).
.I6 Italian.
.L4 Lithuanian.
.N5 Norwegian.
.P5 Polish.
.S5 Spanish.
.S8 Swedish.
.W3 Welsh.

2133 Other North American countries.
2134 Central and South America.
Europe (by language; further subdivisions deferred).
2135 Dutch.
2136 English.
2137 French.
2138 German.
2139 Russian.
2140 Scandinavian.
.D3 Danish.
.N6 Norwegian.
.S8 Swedish.
2141 Swiss.
2142 Other (General).
.B7 Bohemian.
.C6 Croatian.
.F4 Finnish.
.I2 Icelandic.
.I6 Italian.
.P5 Polish.
.S5 Spanish.
.W3 Welsh.
2143 Asia, Africa, Australia (Christian).
2144 Jewish (to include Yiddish).
2145 Other religions.
2146 Detached hymns, etc. (Generally proof sheets of some hymn to be included in a collection.)

M **Vocal music.**

Church music—Continued.

Liturgy and Ritual. (MSS. and publications mainly rubrical with the music merely one of the liturgical functions, prefer class B. Restricted unless otherwise specified to "service" music officially prescribed and fixed by a church for its liturgy and ritual in office books, f. i., the Gradual chants of the Roman Catholic Church. Other church music (music composed to sacred texts for use in church services) classify as provided in the schedule, f. i., Protestant Episcopal "Choral service" by one or more composers, M2016; a Te Deum with orchestral accompaniment, M2020; a Credo with organ accompaniment and Latin text, M2079.L3; with English text, M2079.E3; a Magnificat for men's and boys' voices unaccompanied, M2099.E6; Hymnals, etc., in M2115–2146; Historical publications in M2. The arrangement to be chronological unless otherwise stated.

2147 Manuscripts. (Arrange without subdivision by adding to M2147 the approximate century in Roman numerals and to this plain M without decimal and then the number of accession. For instance, a manuscript Troparium of approximately the XIIth cent. received as thirteenth MS. of this century in class M2147 would be notated as M2147 XII M13.)

Catholic. (Printed.)

Roman Catholic (The "Roman" liturgy always understood, unless otherwise specified).

2148.1 Missals.

.2 Special sections (f. i., the Lectionary).

.4 Breviaries.

.5 Special sections other than the Psalter (f. i., "Horae diurnae").

.55 Psalters.

.6 Pontificals.

.7 Directories (but *see also* M2154.8).

.8 Processionals, Benedictionals.

.9 Other ("Rituale," "Caeremoniale episcoporum," "Memoriale rituum," "Martyrologium romanum," etc.).

M **Vocal music.**
Church music.
Liturgy and Ritual.
Catholic.
Roman Catholic.
Breviaries—Continued.

2149 Graduals.
.2 Separate sections or offices (f. i., Ordinarium missae).
.5 Epitomes, Compends.
.7 Interpretative or other special editions unless preferred in M2149.
.8 Other special.

2150 Antiphonaries.
.2 Separate sections or offices (f. i., Toni communes).
.5 Epitomes, Compends.
.7 Interpretative or other special editions unless preferred in M2150.
.8 Other special.

2151 Vesperals and other special choir books. (Subdivide as under M2150.)

Special Western liturgies and rituals (other than "Roman").

2153.2 Diocesan (alphabetically, then chronologically).

2153.4 Orders (alphabetically, then chronologically).

2153.6 Obsolete and others (Visigothic, Mozarabic, etc.).

2154 Collections of miscellaneous chants (alphabetically by compiler or title).

2154.2 Collections of special chants (Tracts, Tropes, Sequences, etc.; alphabetically by compiler or title. *See also* M2.)

2154.5 "Plain chant masses," "Vesper services in Gregorian," "Office of the Compline," and other *liturgical* chant services and liturgical chant collections in modern notation, arrangement or harmonization with or without accompaniment. (Do not confuse with M2011, M2012, or 2079.L99.)

2154.8 "Handbooks for choirs," "Manuals," etc. (But Directories of a more official liturgical type in M2148.7.)

2155 Other special.

M Vocal music.

Church music, Liturgy and ritual—Continued.

Eastern Orthodox churches ("Greek Catholic") and other. (Further subdivision deferred.)

2156 Manuscripts. (Arrange without subdivision by adding to M2156 the approximate century in Roman numerals, add to this plain M without decimal and then the number of accession. For instance, a manuscript Greek Troparium of approximately the XIIIth century received as first manuscript of this century in class M2156 would be notated as M2156 XIII M1.)

Printed.

2157 Greek.
2158 Russian.
2159.1 Bulgarian.
.3 Servian.
.5 Roumanian.
Other Eastern.
.8 Coptic.
.9 Armenian.
2160 Syriac.
.3 Ethiopic.
.4 Georgian.
Other special.
2160.7 Uniat (f. i. Ruthenian = M2160.7.R9).
.8 Old Catholic.

Protestant. (Printed and MS.)

2161 General.
2162 Baptists.
2163 Congregationalists.
2164 Dutch and other Reformed.
2166.3 Scottish Episcopal Church.
2166.6 Irish Church.
Church of England.
2167 Book of Common Prayer (including its immediate precursors).
2168.2 Morning service.
.3 Evening service.
.4 Order of the Communion.
.5 Other offices.
.6 Chants. (Collections, miscellaneous and special.)
.7 Directories, Manuals, Handbooks, etc.
.9 Other special.

M **Vocal music.**
Church music.
Liturgy and ritual.
Protestant—Continued.
2169–2170 Protestant Episcopal with similar subdivisions as under M2167–2168.
2171 Other American branches of the Church of England.
Lutheran.
2172 European publications.
2173 American publications.
2175 Methodist.
2177 Moravian.
2179 Mormon.
2181 Presbyterian.
2183 Other denominations (alphabetically).
2184 Other Christian (alphabetically).
Jewish.
2186 General.
2187 Special.
2188 Other religions.
Juvenile sacred vocal music.
2190 Oratorios, masses, cantatas, anthems, etc.
Songs (part and solo).
2193 Collections, Sunday—Bible—Sabbath school song books, etc.
2194 Catholic (special).
2194.3 Jewish.
2194.7 Other special.
2196 Separate.
C. S. Temperance, revival, rescue, mission, gospel, etc.,
2198–2199 songs (sacred and secular).
.C4 Chautauqua.
.S5 Salvation Army.
.W3 Woman's Board of Missions.
.W5 Women's Christian Temperance Union.
.Y4 Y. M. C. A.
.Y42 Y. W. C. A.
.Y45 Young People's Christian and Educational Congress.
.Y5 Young People's Society of Christian Endeavor.
5000 Unidentified compositions, excerpts, or fragments; unclassified manuscript music books, etc.

CLASS ML

LITERATURE OF MUSIC

86375°—17——5

SYNOPSIS

	ML
Periodicals	1–5
Almanacs, directories, etc	15–21
Societies and organizations	25–28
Institutions (establishments)	31–33
Festivals, congresses, etc	35–38
Programs	40–44
Circulars and advertisements	45
Librettos	48–54
Essays, papers, addresses, etc	55–85
Numismatics, portraits, pictorial works	86–89
Writings of musicians	90
Manuscripts, autographs, facsimiles	93–98
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Chamber music	1100–1165
Orchestral music	1200–1270
Band (military music)	1300–1354
Vocal music	1400–3275
General	1400–1460
Choral music (sacred and secular)	1500–1554
Secular vocal music	1600–2862
General	1600–1651
Dramatic music	1700–2100
Cantatas, etc	2400
Songs (part and solo)	2500–2862
Sacred vocal music	2900–3275
General	2900–2951
Church music	3000–3197
Oratorio	3201–3251
Cantatas, etc	3260–3275
Program music	3300–3354
Dance music and dancing	3400–3465
National music	3545–3780
Musical journalism	3785
Music trade, etc	3790–3795
Philosophy and physics	3800–3920
General	3800
Acoustics and physics	3805–3817
Physiology	3820–3822
Psychology	3830–3838
Esthetics and esthetic criticism	3845–3916
Ethics and therapeutics	3920
Fiction	3925
Juvenile literature of music	3930

LITERATURE OF MUSIC

Periodicals. (To include such periodical society publications as "Zeitschrift" and "Sammelbände" der Internationalen Musikgesellshaft and yearbooks like that of the Musikbibliothek Peters.)

1 United States.

Foreign.

4 Before 1800.

5 After 1800.

Almanacs, directories, calendars, etc.

United States.

13 General.

Special.

14 States. (By State.)

15 Cities. (By city.)

16 Clubs.

17 Professions. (Singers, pianists, etc.)

18 Trade.

19 Other.

Foreign.

20 Published before 1800.

21 Published after 1800.

Societies and organizations. (Publishing, performing, and other.)

25 General.

F. i., a history of musical societies in general.

Special. (Particular societies.)

The literature may be arranged as follows, the indicated decimal numbers being affixed (point omitted) to the Cutter author mark:

Publications other than regular periodicals, which go in ML1–ML5 (*see* heading above).

.3 Constitution, by-laws, list of members, etc.

.4 History.

Histories of performing societies in Local history (ML200.8, etc.).

.5 Annual reports.

.6 Special (irregular) reports.

.7 Programs. Arranged chronologically. (*See also* ML40–ML44.)

.9 Miscellaneous printed matter, addresses, menus, etc.

26 International. (Alphabetically by name.)

F. i., Internationale Musikgesellschaft=ML26.I6; List of members=ML26.I63.

ML **Societies and organizations.**
Special—Continued.
National. (By names of countries or States.)
27 General.
Special.
Subdivisions and notation, see note prefixed to ML26.
28 Local. (Alphabetically by cities.)
Subdivisions and notation, see note prefixed to ML26. For instance, the volumes of programs of the Musical Art Society of New York will take ML28.N5M67; N5 standing for New York, M6 for the society, and the added decimal for programs.

31–33 **Institutions** (Establishments), Miscellaneous. Educational in MT; other Special, of interest in history of countries, in ML200, etc.
Subdivisions as under ML25–28.

Festivals, congresses, celebrations, meetings, etc.
35 General.
F. i., a history of musical festivals.
36–38 Special.
Subdivisions as under ML25–28.

Programs, other than those in ML25–38. (Alphabetically by place, under place chronologically. .A1–A39 to be reserved for collections.)
40 Operatic performances.
42 Concerts.
44 Other.
45 **Circulars and advertisements,** other than those in ML25–28, and in ML113–158.
46 **Scrapbooks.**

Librettos. (In the broad sense of texts for music. Books, etc., on librettos *see* ML2110.)
Collections.
48 General. (Either publications such as "Recueil général des opéra" or miscellaneous collections such as that formed by Albert Schatz.)
Special.
48.5 By subjects. (Faust, Don Juan, etc.)
49 Particular authors or composers. (Collections published before 1800 to have .A2.)
Separate librettos.
50 Operas, operatic sketches, etc. (To be arranged alphabetically not by author but by composer, subarranged by (original) title, further subarranged, as often as is necessary, by date of issue; for instance, Verdi's Otello will take ML50.V33O7, V33 standing for Verdi, O7 for Otello.)

ML Librettos.

Separate librettos.

Operas, etc.—Continued.

50.2 Librettos published before 1800. (To be arranged by (original) title, subarranged by composer, further subarranged, if necessary, by date of issue.)

50.5 "Ballad operas." (By title, subarranged by date of issue.)

50.6 American imprints before 1850. (By title, subarranged by composer.)

50.9 Parodies (under composer parodied. For Wagner *see* ML410).

52 Ballets, masques, pantomimes, etc. (As under ML50.)

52.2 Librettos published before 1800. (As under ML50.2.)

52.7 Film operas, etc.

53 Oratorios. (As under ML50.)

53.2 Librettos published before 1800. (As under ML50.2.)

54 Cantatas, choruses, etc. (Secular and sacred.) (As under ML50.)

54.2 Librettos published before 1800. (As under ML50.2.)

54.6 Other. (Songs and cantatas for one voice, etc.)

54.7 Published before 1800.

54.8 Texts not elsewhere classified.

Essays, papers, addresses, etc. (Collected.)

See also ML3880–3916.

55 Several authors.

F. i., Waldersee's Vorträge.

60 One author.

F. i., Hueffer, Musical studies; Riemann, Präludien und studien; Hanslick, Moderne oper; Marsop, Studien-blätter; Huneker, Overtones; Spitta, Zur musik; Saint-Saëns, Ecole buissonnière.

Special topics not elsewhere classified.

62 Governmental, municipal, etc., subvention of music.

63 Topics not elsewhere provided for.

64 Poems, orations, sermons, dissertations on music, not elsewhere classified.

65 Anecdotes, facetiae, satire, etc.

F. i., Busby, Concert room and orchestra anecdotes.

ML **Special topics not elsewhere classified**—Continued.

66 Birthday books and books of Quotations, maxims, aphorisms, etc.

67 Music in the home.

Law (in K.).

(69) General.

(70) Copyright, royalties, etc.

71 Registration of musicians, examination by government boards, standardization, etc.

Statistics, f. i., Statistics on the mortality of musicians, on salaries, etc. *See* ML3795.

(73) Construction of concert halls, opera houses, etc. (In T.)

75 Musical volapüks and kindred matter.

76 Prize competitions.

80 Poets, etc., and music.

F. i., Elson, Shakespeare in music. (Arranged by poets.)

81 Musical prodigies.

82 Women and music.

F. i., Upton, Woman in music.

85 Music in the fine arts (Iconography, etc.).

86 Musical numismatics, ceramics, etc.

Portraits, caricatures, houses, etc., of musicians. (For R. Wagner, *see* ML410; for Bibliography and History, *see* ML112.)

87 Several musicians. Collections in book form (A1–A399 to be reserved for miscellaneous single items formed into collections).

88 Individual musicians. (Arranged alphabetically by musician. Collections in book form or bound miscellaneous collections to precede with A–A399 single portraits, etc. These may be arranged numerically by accession.)

89 Pictorial (illustrated) works not classified in N, illustrated musical publications not kept in class, etc. (For Bibliography and History, *see* ML112.)

Writings of musicians.

90 Collections and selections. (To include letters.)

F. i., La Mara, Musikerbriefe aus fünf jahrhunderten.

N. B.—Individual musicians, *see* individual biography and criticism, ML410.

Manuscripts, autographs, facsimilies.

93 Monographs on manuscripts, etc. (To include palaeography. *See also* ML135.)

94 Miscellaneous collections of autographs, etc.

ML **Manuscripts, autographs, facsimiles**—Continued.

Manuscripts of individual authors.

95 Literature, letters, etc.

96 Compositions.

N. B.—Manuscript *copies* of compositions to go, as a rule, with class of composition in M. *Original* manuscripts (or facsimiles) to be placed here and represented by dummy in class; if elsewhere classified, to be represented by dummy here.

97 Catalogues of collectors, dealers, etc.

98 Other.

Dictionaries, lexica, encyclopedias.

100 General.

F. i., Riemann, Musiklexicon.

102 Special.

F. i., Clement, Dictionnaire des opéras.

Bio-bibliographical.

105 International.

F. i., Fétis, Biographie universelle.

106 National. (Alphabetically by country.)

F. i., Brown & Stratton, British musical biography =ML106.G7B8; or Jones, American music and musicians=ML106.U3J7.

107 Local.

F. i., Ledebur, Berliner tonkünstlerlexicon.

108 Terminological.

F. i., Niecks, Dictionary of musical terms.

109 Pronouncing.

F. i., Clark, Pronouncing musical dictionary.

110 Other.

Bibliography.

111 Theory, practice, history. (To include Formation, etc., of libraries.)

F. i., de Curzon, Essai de classement . . .

112 Music printing. (To include History and practice.)

112.5 Title-pages, pictorial works, etc. (To include History and practice.)

International.

113 General.

F. i., Hofmeister, Handbuch der musicalischen litteratur.

Special periods.

114 Before 1600.

F. i., Eitner, Musik-sammelwerke.

115 1600–1700. (To include general to 1700. The same practice to apply in other period divisions.)

116 1700–1800.

117 1800–1900.

118 1900–

ML **Bibliography—Continued.**

120 National. (Alphabetically by country. *See* shelf list.)

F. i., Vogel, Bibl. d. gedr. weltlichen vocal musik Italiens =ML120.I8V8; Warrington, Short titles . . . of psalmody in the United States=ML120.U5W2.

125 Local.

128 Topical. (Alphabetically by topic. *See* shelf list.)

F.i., Challier, Grosser männergesang katalog=ML128.M3C4; Parent, Rēpertoire . . . du pianiste=ML128.P3P2; Heron-Allen, De fidiculis bibliographia=ML128.V4H5.

132 Graded lists. (Alphabetically by instrument. *See* shelf list.)

F. i., Tottmann, Führer durch den violin unterricht =ML132.V4T7.

134 Individual. (Alphabetically. *See* shelf list.)

The thematic catalogues and lists of compositions take A1–A4 after composer's number; f. i., Köchel, Verzeichniss der tonwerke Mozarts=ML134.M8A2.

135 Manuscripts. (Catalogues in ML94, 97, 136.)

Catalogues.

Libraries.

136 Public. (To include union catalogues and descriptive literature on libraries.)

F. i., Gaspari, Cat. d. bibl. d. Liceo musicale di Bologna=ML136.B6.

138 Private.

F. i., Cat. d. Muziekbibliothek von D. F. Scheurleer =ML138.S32.

139 Circulating.

140 Portraits (including dealers' catalogues).

141 Exhibitions, unless confined mainly to instruments.

145 Publishers.

150 Dealers in music.

152 Secondhand dealers.

155 Instruments. (Trade catalogues.)

See also ML462.

158 Other.

History and criticism.

General. (To include torsos like Martini, Fétis Rowbotham, Ambros.)

159 Published before 1800.

160 Published after 1800.

161 Outlines, tables, syllabi.

ML **History and criticism.**
Special.
Periods.
Ancient. (–400 A. D. To include ancient authors.)
162 General. (To include Oriental, general.)
See also ML188, 189, 330, 360, etc.
164 Assyria and Egypt.
166 Hebrew. (To include literature on music in the Bible.)
Greece and Rome.
167 Collections. (Sources, documents, essays.)
F. i., Jan, Musici scriptores græci.
Individual authors.
168 Ancient. (Texts, with or without commentary.)
F. i., Macran, The Harmonics of Aristoxenus =ML168.A7M2.
169 Modern.
F. i., Gevaert, La musique dans l'antiquité =M169.G3.
Middle Ages. (Generally speaking, to include 16th century. Including also Special if confined to middle ages.)
170 Collections. (Sources, documents, essays.)
F. i., Coussemaker, Scriptores de musica medii ævi.
Individual authors.
171 Medieval.
F. i., Mueller, Hucbald's . . . schriften über musik=ML171.H8M9.
N. B.—All books published and manuscript before 1600 to be grouped in ML171 regardless of contents.
172 Modern. General works.
Special.
174 Theory (neumes, organum, ligatures, etc.).
178 Sacred music. (To include works on institutions such as "Die sängerschule von St. Gallen.")
180 Secular music.
182 Troubadours.
183 Mastersingers.
184 Other topics.
188 Byzantine.
189 Arabic.
190 Other.

ML **History and criticism.**
Special.
Periods—Continued.
Modern music.
193 General (1600–
F. i., Langhans, Geschichte der musik.
194 1600–1700.
195 1700–1800.
196 1800–1900.
197 1900–
Countries.
N. B.—The following arrangement, with proper modifications, may be applied under any country, when subdivision becomes desirable, and where special numbers have not been provided in the scheme.
General.
.1 Collected addresses, essays, etc.
Special.
Periods.
.2 before 1700.
.3 1700–1800.
.4 1800–1900.
.5 1900–
.7 States, provinces, etc. (General, f. i., a history of music in Pennsylvania will go here, but a history of opera in Pennsylvania will go under Opera: Hist. & crit.: U. S.: Pennsylvania.)
.8 Cities. (Alphabetically by name. General, General-Special, and Special in part, i. e., in so far as not preferably classified with topic. F. i., Krehbiel, Philharmonic Society of New York=ML200.8.N5P5, but Krehbiel, Choral music in New York=ML1511.8.N5K8; or Madeira, Music in Philadelphia=ML200.8.P5M1, but Armstrong, Opera in Philadelphia=ML1711.8.P5A7.)
.9 Miscellaneous other.
N. B.—For "Primitive" music, *see* ML3547, 3557, etc.
North America.
200 United States.
F. i., Ritter, Music in America=ML200.R62; Brooks Olden-time music=ML200.2.B8; Perkins and Dwight, History of the Boston Handel and Haydn Society=ML200.8.B7H3.
203 Edicts, ordinances, etc. (Federal, State, local).
205 Canada and British America.
207 West Indies.
210 Mexico.
215 Other.
220 Central America.

ML **History and criticism.**

Countries—Continued.

230 South America.

231 Argentine Republic.

232 Brazil.

N. B.—Other countries to have special numbers as occasion requires.

Europe.

240 General.

Austria-Hungary.

245 General.

246 Austria and the German crownlands.

247 Bohemia and the Slavic crownlands.

248 Hungary. (To include Gipsy.)

249 Other crownlands.

Balkan Peninsula.

250 General.

252 Bulgaria.

254 Greece.

256 Montenegro.

258 Roumania.

260 Servia.

262 Turkey.

263 Other.

Belgium. (To include Netherlands till about 1600.)

265 General.

France:

270 General.

F. i., Hervey, French music in the XIXth cent. =ML270.4.H5.

271 Arrêts, edicts, ordinances, etc. (Chronologically arranged.)

Germany:

275 General.

276 Baden.

277 Bavaria.

F. i., Sandberger, Bayerische hofkapelle=ML277.2.S2.

278 Hesse.

279 Prussia.

280 Saxony.

282 Wurttemberg.

283 Other German States.

284 Edicts, etc. (Chronologically arranged.)

ML **History and criticism.**
Countries.
Europe—Continued.
Great Britain.
285 General.
286 England.
287 Ireland.
288 Scotland.
289 Wales and other.
289.5 Edicts, etc. (Chronologically arranged.)
Italy.
290 General.
291 Edicts, etc. (Chronologically arranged.)
Netherlands. (Holland.) (For Netherlands till about 1600, *see* Belgium.)
295 General.
Russia.
300 General.
302 Baltic provinces.
304 Finland.
306 Poland.
308 Russia (Little).
309 Other.
Scandinavia.
310 General.
311 Denmark.
312 Norway.
313 Sweden.
315 Spain and Portugal.
320 Switzerland.
325 Other European countries.
Asia.
330 General.
332 Arabia.
334 Armenia.
336 China.
338 East India.
340 Japan.
342 Korea.
344 Persia.
345 Other.
350 Africa. (General.)
360 Australia, Oceanica, etc. (General.)
370 Other.

N. B.—For "Primitive" music, *see* ML3547,3357, etc.

ML **History and criticism.**

Cities.

See ML25–35, 200–360, subdivision .8 under each country.

Institutions. (Music schools, clerical orders, chapels, etc.)

See MT2, ML3, etc.

Societies, festivals, etc.

See ML25–35.

Biography.

Collected.

General.

Comprehensive.

See Bio-bibliographical dictionaries, ML100–107.

385 Miscellaneous.

F. i., Engel, From Mozart to Mario.

Special.

390 Composers.

F. i., Servières, La musique française moderne.

Performers.

394 General.

Instrumental.

395 General.

396 Organists.

397 Pianists.

398 Violinists, violoncellists, etc.

399 Other instruments.

400 Singers.

402 Conductors.

403 Theoreticians, historians, critics, etc.

404 Manufacturers of instruments.

405 Music publishers, printers, dealers.

406 Managers and others.

Individual. (Alphabetically by name.)

410 Composers. (*See also* ML3930 for fiction; MT90–150 for analytical guides and other hermeneutics.)

N. B.—The following arrangement has been devised with particular reference to the literature on Richard Wagner. It may be used in other exceptional cases (Gluck, Liszt, Beethoven, Mozart, Berlioz, etc.) with the necessary variations. As a rule, subdivision is unnecessary and undesirable; f. i., Jansen, Die Davidsbündler (on Schumann's early career), will take ML410.S4J2, and Hugo Wolf's Briefe an Emil Kauffmann, ed. by Hellmer, ML410.W8H3.

ML History and criticism.

Biography.

Individual—Continued.

Special scheme for Richard Wagner.

Writings (Historical, critical, literary, poetical).
Collected. (General—Complete. "Gesammelte Schriften.")
Subarrange by date of edition.

410.W1A1 German.
410.W1A105 Translations.
410.W1A11–A199 Selected works. Special editions.
Subarrange, if necessary, by editor, translator, or compiler.
.W1A11–A119 Posthumous, unpublished, etc., works, fragments, sketches, etc. F. i., Sternfeld's "Aus Richard Wagner's Pariser Zeit," ML410.W1A113.
.W1A12–A139 Prose works.
.W1A12–A125 German.
.W1A126–A139 Translations.
F. i., "Prose works," tr. by Ellis, ML410.W1A127; "Oeuvres en prose," tr. by Prod'homme and Caillé, ML410.W1A13.
.W1A14 Poems (Music dramas in ML50).
.W1A142–A169 Selections, Anthologies, Quotations.
F. i., Burlingame, "Art life and theories of Richard Wagner, ML410.W1A143. Wolzogen, "Wagner-Brevier," ML410.W1A6.
.W1A17–A19 Collected quotations from his works on special operas.
F. i., Lindner, "R. Wagner über Tristan und Isolde, ML410.W1A19.
.W1A191–A196 Collected quotations from his works on special topics.
F. i., Thode, "Aussprüche über Musik und Musiker," ML410.W1A192.
.W1A197 Indices to his works. (Separately published.)
F. i., "Allgemeine Inhalts übersicht" (1907).
.W1A2–A299 Special works, printed separately as books or pamphlets. The scheme below is based on Oesterlein. Subarrange chronologically by date of edition, inclusive of translations.
N. B.—Separate opera texts to go with Librettos in ML50, but, if preferred, arrange them as below with chronological subarrangement by date of edition, inclusive of translations.
Philosophical, critical, etc., works.
.W1A204 Beethoven, 1870.
.W1A206 Bericht an den Deutschen Wagner-verein, 1872.

ML History and criticism.

Biography.

Individual—Continued.

SPECIAL SCHEME FOR RICHARD WAGNER.

Philosophical, critical, etc., works—Continued.

A208 Bericht an . . . Ludwig II. von Bayern über eine in München zu errichtende deutsche musikschule, 1865.
A21 Ein Brief von Richard Wagner über Franz Liszt's Symphonische dichtungen, 1857.
A212 Das Bühnenfestspielhaus zu Bayreuth, 1873.
A214 Deutsche Kunst und deutsche Politik, 1868.
A216 Herr Eduard Devrient und sein styl, 1869.
A218 Drei operndichtungen nebst einer Mittheilung an seine Freunde, 1852.
A22 Das Judenthum in der musik, 1869.
A222 Die kunst und die revolution, 1849.
A224 Das kunstwerk der zukunft, 1850.
A226 Lebens-bericht, 1884. (1912 ed. filed as ML410.W1W122.)
(A23) Mein leben, 1911. (Filed as ML410.W1W14.)
A232 Offener brief an Ernst von Weber, 1880.
A234 Oper und drama, 1852.
A236 Eine pilgerfahrt zu Beethoven; but A pilgrimage to Beethoven, 1897 with ML3925.W13.
A238 Religion und kunst, 1881.
A24 Richard Wagner's lehr und wanderjahre, 1871.
A242 Richard Wagner's programm zur neunten symphonie von Beethoven.
A244 Ein theater in Zürich, 1851.
A246 Ueber das dirigieren (1869).
A248 Ueber die aufführung des bühnenfestspiels Der ring des Nibelungen, 1871.
A25 Ueber die aufführung des Tannhäuser (1852).
A252 Ueber die bestimmung der oper, 1871.
A254 Ueber schauspieler und saenger, 1872.
A256 Was ist deutsch, 1881.
A258 Die Wibelungen, 1850.
A26 Das Wiener Hofoperntheater, 1863.
A262 Zukunftsmusik, 1861.
A264 Zwei briefe von Richard Wagner, 1852.
A266 Other.
A267 Speeches, etc.
A269 Separates of magazine articles, not published separately as above. (Chronologically.)
A271 Programs. (Chronologically.)
A273 Other.

Dramatic works.

A28 Die feen (1888).
A281 Der fliegende Holländer (1843).
A282 Iphigenia in Aulis (1847).
A283 Das liebesmahl der Apostel (1843).

ML History and criticism.

Biography.

Individual—Continued.

SPECIAL SCHEME FOR RICHARD WAGNER—Con.

Dramatic works—Continued.

A284 Das liebesverbot oder Die novize von Palermo, 1911.

A285 Lohengrin (1850).

A286 Die meistersinger von Nuernberg, 1862.

A287 Parsifal, 1877.

A288 Rienzi (1842).

A289 Der ring des Nibelungen, 1853.

A29 Das rheingold, 1869.

A291 Die Walküre, 1870.

A292 Siegfried, 1871.

A293 Götterdämmerung, 1874.

A294 Tannhaeuser und der Saengerkrieg auf Wartburg (1845).

A295 Tristan und Isolde, 1859.

A296 Other.

A298 Parodies, etc. (alphabetically by title of work parodied).

F. i., Huch "Tristan und Isolde . . . Drei groteske Komödien."

Correspondence.

410.W1A3–309 General-collected (subarranged chronologically, if necessary).

F. i., Kapp and Kastner's complete edition of Wagner's correspondence, ML410.W1A3.

.W1A31–319 General-selected (editions chronologically subarranged, if necessary).

F. i., Benedict's Wagner. Sein leben in briefen, ML410.W1A312.

.W1A32–449 Special-collected (same subarrangement). F. i., his Bayreuther Briefe, ML 410.W1A32; Familienbriefe Briefe Richard Wagner's an Emil Heckel, ML410.W1A34.

.W1A45–459 Calendars, etc.

F. i., Altmann's briefe nach zeitfolge und inhalt, ML410.W1A45.

.W1A47–489 Letters written to Wagner.

Biography and criticism (to include autobiographical literature).

410.W1A5–Z9 General. (Mainly biographical works like Finck, Wagner and his works. A5 to be reserved for serial publications of societies, f. i., Mitteilungen für die Mozart gemeinde in Berlin=ML410.M9A54.)

Special.

ML History and criticism.

Biography.

Individual—Continued.

SPECIAL SCHEME FOR RICHARD WAGNER—Con.

Special—Continued.

410.W11A–Z Periods.
F. i., Perl, Richard Wagner in Venedig (his last days)=ML410.W11P3.

410.W12A–Z Countries (i. e., Wagner's influence, Wagner in France, in Italy, etc.) Alphabetically.

Works.

410.W13A–Z General. (Predominantly critical books on the art of a master.)
F. i., Newman, A study of Wagner =ML410.W13N5; Torchi, Riccardo Wagner=ML410.W13T7).

410.W131 Miscellaneous essays, collected.

Special.

410.W132 Early operas, including the Fliegende Holländer.

410.W135 Tannhäuser.

410.W137 Lohengrin.

410.W14 Tristan und Isolde.

410.W15 Ring des Nibelungen.
F. i., Golther, Die sagengeschichtlichen grundlagen der Ringdichtung Wagner's=ML410.W15G7.

410.W16 Meistersinger.

410.W17 Parsifal.
F. i., Kufferath, The Parsifal of Richard Wagner=ML410.W17K8.

410.W175 Other.

410.W18 Literary works.

410.W19 Other special.
F. i., Mayrberger, Die harmonik Richard Wagner's=ML410.W19M22.

410.W195 Pictorial works. Scenes from his operas, etc.
F. i., Braune, Richard Wagner's Bühnenwerke in bildern=ML410.W195B7.

410.W196 Portraits, caricatures, etc.

410.W2 Bayreuth.

410.W203 Juvenile literature on Wagner. (At present prefer ML3930.W2.)

410.W205 Poems, plays, novels, etc., on Wagner.

Analytical guides, etc. (Hermeneutics). (At present prefer MT90–150.)

410.W21 General.

410.W211 Early operas, including Fliegender Holländer.

410.W214 Tannhäuser.

410.W216 Lohengrin.

410.W218 Tristan und Isolde.

ML **History and criticism.**

Biography—Individual—Continued.

SPECIAL SCHEME FOR RICHARD WAGNER—Con.

Works.

Analytical guides, etc.—Continued.

410.W22 Ring des Nibelungen.
410.W222 Rheingold.
410.W223 Walküre.
410.W224 Siegfried.
410.W225 Götterdämmerung.
410.W226 Meistersinger
410.W227 Parsifal.
410.W228 Other.

Performers.

Instrumental.

416 Organists.
417 Pianists.
418 Violinists, violoncellists, etc.
419 Other.

Vocal.

422 Conductors.
423 Theoreticians, historians, critics, etc.
424 Manufacturers of instruments.
427 Music publishers, printers, dealers.
429 Managers and others.

N. B.—If a musician is known both as a composer and a virtuoso, it will depend upon the relative importance of his activity in the different fields of music where his biography is classified. In some cases this decision will be difficult and more or less a matter of taste; f-i., Franz Liszt's biographies may be classed either with those of composers or of pianists. In all such doubtful cases preference should be given to composers.

Composition.

430 General.

Special.

431 Notation.
432 Reform—proposals.
437 Rhythm.
440 Melody.
442 Thoroughbass.
444 Harmony.
446 Counterpoint. (Polyphony.)
448 Forms. (General.)

F. i., a history of the variation form, whereas a history of the pianoforte variation form will go with a history of pianoforte music.

455 Instrumentation.

ML **History and criticism.**
457 Conducting and interpretation.
Instruments and instrumental music.
460 General.
462 Descriptive catalogues of musical instruments, instrumental collections and exhibitions. (*See also* ML155.)
Special.
Periods.
465 Before 1600. (For ancient, *see* ML162–169.)
467 1600–1750.
469 1750–1850.
471 1850–
Countries.
N. B.—For "Primitive" music, *see* ML3547, 3557, etc.
America.
475 General.
476 United States.
478 Canada and British America.
480 West Indies.
482 Mexico.
484 Central America.
486 South America.
Europe.
489 General.
Austria-Hungary.
491 General.
492 Austria and the German crownlands.
493 Bohemia and the Slavic crownlands.
494 Hungary.
496 Belgium.
497 France.
499 Germany.
501 Great Britain.
503 Italy.
505 Netherlands. (Holland.)
Russia.
507 General.
508 Baltic provinces.
509 Finland.
510 Poland.
511 Other.

ML **History and criticism.**
Instruments and instrumental music.
Special.
Countries.
Europe—Continued.
Scandinavia.
513 General.
514 Denmark.
515 Norway.
516 Sweden.
518 Spain and Portugal.
520 Switzerland.
522 Other European countries.
Asia.
525 General.
527 Arabia.
529 Armenia.
531 China.
533 East India.
535 Japan.
537 Korea.
539 Persia.
541 Other.
544 Africa.
547 Australia, Oceania, etc.
N. B.—For "Primitive" music, *see* ML3547, 3557, etc.
Instruments. (Individual.) [a]
549 Keyboard instruments.
General.
Organ and organ music.
550 General.
Special.
Construction. (History, theory, repair. For Tuning, *see* MT 165.)
552 General.
Special.
Periods.
553 Before 1600.
554 1600–1700.
555 1700–1800.
556 1800–1900.
557 1900–

[a] Always the entire family of an instrument to be understood unless otherwise specified; f. i., English horn to go with oboe.

ML **History and criticism.**
Instruments and instrumental music.
Special.
Instruments.
Organ and organ music.
Special.
Construction.
Special—Continued.
Countries.
North America.
560 General.
561 United States.
563 Canada and British America.
564 West Indies.
565 Mexico.
567 Central America.
568 South America.
Europe.
570 General.
572 Austria-Hungary.
573 Belgium.
574 France.
576 Germany.
578 Great Britain.
580 Italy.
582 Netherlands.
584 Russia
586 Scandinavia.
588 Spain and Portugal.
590 Switzerland.
592 Other countries. (European and other.)
594 Individual organs. History and specifications. (By place. Collections of such material to precede with .A1.)
595 Special parts of the organ.
597 Reed organs and other special kinds of organs.
Music and playing.
600 General.

ML **History and criticism.**
Instruments and instrumental music.
Special.
Instruments.
Organ.
Music and playing—Continued.
Periods.
603 Before 1600.
604 1600–1700.
605 1700–1800.
606 1800–1900.
607 1900–
Countries.
North America.
610 General.
611 United States.
613 Canada and British America.
614 West Indies.
615 Mexico.
617 Central America.
618 South America.
Europe.
620 General.
622 Austria-Hungary.
623 Belgium.
624 France.
626 Germany.
628 Great Britain.
630 Italy.
632 Netherlands.
634 Russia.
636 Scandinavia.
638 Spain and Portugal.
640 Switzerland.
642 Other countries. (European and other.)
Forms.
644 General.
645 Sonata.
646 Suite.
647 Other.
649 Reed organ music.

ML **History and criticism.**
Instruments and instrumental music.
Special.
Instruments—Continued.
Pianoforte, harpsichord, etc.
650 General.
651 Obsolete instruments (Clavichord, harpsichord, etc.)
Special.
Construction. (History, theory, repair.)
652 General.
Special.
Periods.
653 Before 1600.
654 1600–1700.
655 1700–1800.
656 1800–1900.
657 1900–
Countries.
North America.
660 General.
661 United States.
663 Canada and British America.
664 West Indies.
665 Mexico.
667 Central America.
668 South America.
Europe.
670 General.
672 Austria-Hungary.
673 Belgium.
674 France.
676 Germany.
678 Great Britain.
680 Italy.
682 Netherlands.
684 Russia.
686 Scandinavia.
688 Spain and Portugal.
690 Switzerland.
692 Other countries. (European and other.)

ML **History and criticism.**
Instruments and instrnments.
Special.
Instruments.
Pianoforte, harpsichord, etc.
Special.
Construction.
Special—Continued.
694 Special makes, unless preferred in ML45.
695 Special parts of the pianoforte.
697 Jankò and other special kinds of pianofortes.
Music and playing.
700 General.
Special.
Periods.
703 Before 1600.
704 1600–1700.
705 1700–1800.
706 1800–1900.
707 1900–
Countries.
North America.
710 General.
711 United States.
713 Canada and British America.
714 West Indies.
715 Mexico.
717 Central America.
718 South America.
Europe.
720 General.
722 Austria-Hungary.
723 Belgium.
724 France.
726 Germany.
728 Great Britain.
730 Italy.
732 Netherlands.
734 Russia.
736 Scandinavia.
738 Spain and Portugal.

ML **History and criticism.**
Instruments and instrumental music.
Special.
Instruments.
Pianoforte, harpsichord, etc.
Special.
Music and playing.
Special.
Countries.
Europe—Continued.
740 Switzerland.
742 Other countries. (European and other.)
Forms.
744 General.
745 Sonata.
746 Suite.
747 Other.
749 Music for special kinds of pianofortes.
String instruments.[a] (General.)
750 General.
Special.
755 Construction. (History, theory, repair.)
F. i., Vidal, Les instruments à archet.
756 Music and playing.
760 Obsolete instruments. F. i., Viola da gamba, hurdy-gurdy.
Violin.
800 General.
Special.
Construction. (History, theory, repair.)
802 General.
Special.
Periods.
803 Before 1600.
804 1600–1700.
805 1700–1800.
806 1800–1900.
807 1900–

[a] The term "string instruments" will, for the sake of convenience, be used for the violin, viola, violoncello, and double bass only, and for obsolete instruments like the viols.

ML History and criticism.
Instruments and instrumental music.
Special.
String instruments.
Violin.
Special.
Construction.
Special—Continued.
Countries.
North America.
810 General.
811 United States.
813 Canada and British America.
814 West Indies.
815 Mexico.
817 Central America.
818 South America.
Europe.
820 General.
822 Austria-Hungary.
823 Belgium.
824 France.
826 Germany.
828 Great Britain.
830 Italy.
832 Netherlands.
834 Russia.
836 Scandinavia.
838 Spain and Portugal.
840 Switzerland.
842 Other countries. (European and other.)
845 Special parts of the violin.
F. i., De Wit, Geigenzettel alter meister.
846 Other, such as books on price of violins, etc.
Music and playing.
850 General.
Special.
Periods.
853 Before 1600.
854 1600–1700.

ML **History and criticism.**
Instruments and instrumental music.
Special.
String instruments.
Violin.
Special.
Music and playing.
Special.
Periods—Continued.
855 1700–1800.
856 1800–1900.
857 1900–
Countries.
North America.
860 General.
861 United States.
863 Canada and British America.
864 West Indies.
865 Mexico.
867 Central America.
868 South America.
Europe.
870 General.
872 Austria-Hungary.
873 Belgium.
874 France.
876 Germany.
878 Great Britain.
880 Italy.
884 Russia.
886 Scandinavia.
888 Spain and Portugal.
890 Switzerland.
892 Other countries. (European and other.)
Forms.
894 General.
895 Sonata.
896 Suite.
897 Other.
Viola.
900 General.
901 Construction.
905 Music and playing.

ML **History and criticism.**
Instruments and instrumental music.
Special.
String instruments—Continued.
Violoncello.
910 General.
911 Construction.
915 Music and playing.
Double bass.
920 General.
921 Construction.
925 Music and playing.
Wind instruments.
930 General. (Reed and brass.)
Special.
931 Reed. (General.)
933 Brass. (General.)
Flute.
935 General.
936 Construction.
937 Music and playing.
Oboe.
940 General.
941 Construction.
943 Music and playing.
Clarinet.
945 General.
946 Construction.
948 Music and playing.
Bassoon.
950 General.
951 Construction.
953 Music and playing.
Horn.
955 General.
956 Construction.
958 Music and playing.
Trumpet and cornet.
960 General.
961 Construction.
963 Music and playing.

ML **History and criticism.**
Instruments and instrumental music.
Special.
Wind instruments.
Special—Continued.
Trombone.
965 General.
966 Construction.
968 Music and playing.
Tuba, bombardon, etc.
970 General.
971 Construction.
973 Music and playing.
Sax-instruments.
975 General.
976 Construction.
978 Music and playing.
980 Other.
Plectral instruments.[a]
General.
1000 General.
1001 Construction.
1003 Music and playing.
Special.
Harp.
1005 General.
1006 Construction.
1008 Music and playing.
Lute.
1010 General.
1011 Construction.
Music and playing.
1012 Sources, documents, etc. (Early literature till about 1650.)
1013 Modern authors.
Other.
1015 General.
1016 Construction.
1018 Music and playing.

[a] The term "plectral instruments" will, for the sake of convenience, be used for stringed instruments that are plucked with or without plectrum; harpsichord, etc., excepted.

ML **History and criticism.**
Instruments and instrumental music—Continued.
Percussion instruments.
General.
1030 General.
1031 Construction.
1033 Music and playing.
Special.
1035 Drum, kettledrum, etc.
1039 Carillons.
1040 Other.
Mechanical and other instruments. (Armonica, pianola, etc.)
1050 General.
1051 Construction.
1053 Music and playing.
1055 Special instruments.
1080 Metronome.
1090 Music-recording instruments (f. i., Automusicografo Barbieri).
Chamber music.
1100 General.
Special.
Periods.
1102 Before 1750.
1104 1750–1900.
1106 1900–
Countries.
North America.
1110 General.
1111 United States.
1113 Canada and British America.
1114 West Indies.
1115 Mexico.
1117 Central America.
1118 South America.
Europe.
1120 General.
1122 Austria-Hungary.
1126 Belgium.
1127 France.
1129 Germany.
1131 Great Britain.
1133 Italy.

ML **History and criticism.**
Chamber music.
Special.
Countries.
Europe—Continued.
1135 Netherlands.
1137 Russia.
1142 Scandinavia.
1147 Spain and Portugal.
1149 Switzerland.
1151 Other countries. (European and other.)
Kinds and forms.
1154 General.
1156 Sonata.
1158 Suite.
1160 String quartet.
1165 Other.
Orchestral music.
1200 General.
Special.
Periods.
1202 Before 1750.
1204 1750–1850.
1206 1850–
Countries.
North America.
1210 General.
1211 United States.
1213 Canada and British America.
1214 West Indies.
1215 Mexico.
1216 Central America.
1217 South America.
Europe.
1220 General.
1222 Austria-Hungary.
1226 Belgium.
1227 France.
1229 Germany.
1231 Great Britain.
1233 Italy.
1235 Netherlands.
1237 Russia.
1242 Scandinavia.
1247 Spain and Portugal.

ML **History and criticism.**
Orchestral music.
Special.
Countries.
Europe—Continued.
1249 Switzerland.
1251 Other countries. (European and other.)
Kinds and forms.
1254 General.
1255 Symphony.
F. i.-Brenet, Symphonie à orchestre.
1258 Suite.
1261 Overture.
1263 Concerto.
1270 Other forms.
Band. (Military music.)
1300 General.
Special.
Periods.
1302 Before 1800.
1304 1800–1900.
1306 1900–
Countries.
North America.
1310 General.
1311 United States.
1313 Canada and British America.
1314 West Indies.
1315 Mexico.
1316 Central America.
1317 South America.
Europe.
1320 General.
1322 Austria-Hungary.
1326 Belgium.
1327 France.
1329 Germany.
1331 Great Britain.
1333 Italy.
1335 Netherlands.
1337 Russia.
1342 Scandinavia.
1347 Spain and Portugal.
1349 Switzerland.
1351 Other countries. (European and other.)
1354 Kinds and forms.

ML **History and criticism.**
Vocal music.
1400 General.
Special.
Periods.
1402 Before 1600.
1403 1600–1700.
1404 1700–1800.
1405 1800–1900.
1406 1900– .
Countries.
North America.
1410 General.
1411 United States.
1413 Canada and British America.
1414 West Indies.
1415 Mexico.
1416 Central America.
1417 South America.
Europe.
1420 General.
1422 Austria-Hungary. (General.)
1423 Austria and the German crownlands.
1424 Bohemia and the Slavic crownlands.
1425 Hungary.
1426 Belgium.
1427 France.
1429 Germany.
1431 Great Britain.
1433 Italy.
1435 Netherlands.
1437 Russia. (General.)
1438 Baltic provinces.
1439 Finland.
1440 Poland.
1441 Russia.
1442 Scandinavia.
1447 Spain and Portugal.
1449 Switzerland.
1451 Other countries. (European and other.)
1460 Vocal technic. (*See also* MT823.)
Choral music. (Sacred *and* secular.)
1500 General.

ML **History and criticism.**
Vocal music.
Choral music—Continued.
Special.
Periods.
1502 Before 1600.
1503 1600–1700.
1504 1700–1800.
1505 1800–1900.
1506 1900–
Countries.
North America.
1510 General.
1511 United States.
F. i., Krehbiel, Choral music in New York= ML1511.8.N5K8.
1513 Canada and British America.
1514 West Indies.
1515 Mexico.
1516 Central America.
1517 South America.
Europe.
1520 General.
1522 Austria-Hungary.
1526 Belgium.
1527 France.
1528 Germany.
1531 Great Britain.
1533 Italy.
1535 Netherlands.
1537 Russia.
1542 Scandinavia.
1547 Spain and Portugal.
1549 Switzerland.
1551 Other countries. (European and other.)
1554 Kinds and forms, if of mixed sacred *and* secular character.
Secular vocal music.
1600 General.
Special.
Periods.
1602 Before 1600.
1603 1600–1700.
1604 1700–1800.
1605 1800–1900.
1606 1900–

ML **History and criticism.**
Vocal music.
Secular vocal music.
Special—Continued.
Countries.
North America.
1610 General.
1611 United States.
1613 Canada and British America.
1614 West Indies.
1615 Mexico.
1616 Central America.
1617 South America.
Europe.
1620 General.
1622 Austria-Hungary.
1626 Belgium.
1627 France.
1629 Germany.
1631 Great Britain.
1633 Italy.
1635 Netherlands.
1637 Russia.
1642 Scandinavia.
1647 Spain and Portugal.
1649 Switzerland.
1651 Other countries. (European and other.)
Kinds and forms.
Dramatic music. (Opera, incidental music, melodrama.)
1700 General.
F. i., Apthorp, The opera, past and present.
Special.
Periods.
1702 Before 1650.
1703 1650–1750.
1704 1750–1850.
1705 1850–
Countries.
F. i., history of opera in France, as also history of French opera.
North America.
1710 General.
1711 United States.
F. i., Lahee, Grand opera in America; Armstrong, Opera in Philadelphia.

ML **History and criticism.**
Vocal music.
Secular vocal music.
Special.
Kinds and forms.
Dramatic music.
Special.
Countries.
North America—Continued.
1713 Canada and British America.
1714 West Indies.
1715 Mexico.
1716 Central America.
1717 South America.
Europe.
1720 General.
1722 Austria-Hungary. (General.)
1723 Austria and the German crown-lands.
1724 Bohemia and the Slavic crown-lands.
1725 Hungary.
1726 Belgium.
1727 France.
F. i., Font, Favart . . . =ML 1727.3.F6.
.33 "Guerre des bouffons." (Sources.)
.35 Gluck-Piccinni controversy. (Sources.)
1729 Germany.
1731 Great Britain.
1733 Italy.
1735 Netherlands.
1737 Russia. (General.)
1738 Baltic provinces.
1739 Finland.
1740 Poland.
1741 Russia.
1742 Scandinavia. (General
1743 Denmark.
1744 Norway.
1745 Sweden.
1747 Spain and Portugal.
1749 Switzerland.
1751 Other countries. (European and other.)

ML **History and criticism.**
Vocal music.
Secular vocal music.
Special.
Dramatic music—Continued.
1754 Kinds and forms. (General. Special with countries—f. i., Schletterer, Das deutsche singspiel—to go with Germany ML1729.)
1800 Serious opera.
1850 Comic opera.
1900 Operetta.
1950 Operas with spoken dialogue. (Ballad opera, opéra comique, singsspiel, zarzuela, etc., but a history of ballad opera proper will go with English opera.)
2000 Incidental music.
2050 Melodrama.
2100 Other, General special.
F. i., A history of "Romantic" opera or of "Chinese" operas or books like W. Nagel's "Die dramatisch-musikalischen bearbeitungen der Genovefa-legende."
2110 Libretto writing, translating of librettos, etc.
2400 Cantatas (ballads, odes, etc., for chorus, soli, orchestra or chorus only, usually in several movements).
Songs (part *and* solo).
2500 General.
Special.
Periods.
2502 Before 1600.
2503 1600–1700.
2504 1700–1800.
2505 1800–1900.
2506 1900–
Countries.
North America.
2510 General.
2511 United States.
2513 Canada and British America.
2514 West Indies.
2515 Mexico.
2516 Central America.

ML **History and criticism.**
Vocal music.
Secular vocal music.
Songs.
Special.
Countries—Continued.
2517 South America
Europe.
2520 General.
2522 Austria-Hungary.
2526 Belgium.
2527 France.
2529 Germany.
2531 Great Britain.
2533 Italy.
2535 Netherlands.
2537 Russia.
2542 Scandinavia.
2547 Spain and Portugal.
2549 Switzerland.
2551 Other countries. (European and other.)
Kinds and forms.
Part-songs.
2600 General.
Special.
Periods.
2602 Before 1600.
2603 1600–1700.
2604 1700–1800.
2605 1800–1900.
2606 1900–
Countries.
North America.
2610 General.
2611 United States.
2613 Canada and British America.
2614 West Indies.
2615 Mexico.
2616 Central America.
2617 South America.
Europe.
2620 General.
2622 Austria-Hungary.
2626 Belgium.
2627 France.

ML History and criticism.
Vocal music.
Secular vocal music.
Songs.
Special.
Kinds and forms.
Part-songs.
Special.
Countries.
Europe—Continued.
2629 Germany.
2631 Great Britain.
2633 Italy.
2635 Netherlands.
2637 Russia.
2642 Scandinavia.
2647 Spain and Portugal.
2649 Switzerland.
2651 Other countries. (European and other.)
2654 Kinds and forms. (General.)
2660 Men's voices.
2665 Women's voices.
2770 Glees, catches, etc.
Solo songs (lied, chanson, romance, solo-cantata, ballad, aria, etc.).
2800 General.
Special.
Periods.
2802 Before 1600.
2803 1600–1750.
2804 1750–1800.
2805 1800–1850.
2806 1850–1900.
2807 1900–
Countries.
North America.
2810 General.
2811 United States.
2813 Canada and British America.
2814 West Indies.
2815 Mexico.
2816 Central America.
2817 South America.

ML **History and criticism.**
Vocal music.
Solo songs.
Special.
Countries—Continued.
Europe.
2820 General.
2822 Austria-Hungary.
2826 Belgium.
2827 France.
2829 Germany.
2831 Great Britain.
2833 Italy.
2835 Netherlands.
2837 Russia.
2842 Scandinavia.
2847 Spain and Portugal.
2849 Switzerland.
2851 Other countries. (European and other.)
Kinds and forms.
2854 General.
2860 Art ballad.
2862 Other.
Sacred vocal music.
2900 General.
Special.
Periods.
2902 Before 1600.
2903 1600–1700.
2904 1700–1800.
2905 1800–1900.
2906 1900–
Countries.
North America.
2910 General.
2911 United States.
2913 Canada and British America.
2914 West Indies.
2915 Mexico.
2916 Central America.
2917 South America.
Europe.
2920 General.
2922 Austria-Hungary.
2926 Belgium.

ML **History and criticism.**
Vocal music.
Sacred vocal music.
Countries.
Europe—Continued.
2927 France.
2929 Germany.
2931 Great Britain.
2933 Italy.
2935 Netherlands.
2937 Russia.
2942 Scandinavia.
2947 Spain and Portugal.
2949 Switzerland.
2951 Other countries.
Religious and denominational. (Church music.)
3000 General. (Christian.)
F. i., Dickinson, Music in the history of the Western church.
3001 Music in the church.
Catholic. (Roman.)
3002 General.
Special.
Periods.
3003 Before 1600.
3004 1600–1700.
3005 1700–1800.
3006 1800–1900.
3007 1900–
Countries.
North America.
3010 General.
3011 United States.
3013 Canada and British America.
3014 West Indies.
3015 Mexico.
3016 Central America.
3017 South America.
Europe.
3020 General.
3022 Austria-Hungary.
3026 Belgium.
3027 France.
3029 Germany.
3031 Great Britain.

ML **History and criticism.**
Vocal music.
Sacred vocal music.
Religious and denominational.
Catholic.
Special.
Countries.
Europe—Continued.
3033 Italy.
3036 Netherlands.
3037 Russia.
3042 Scandinavia.
3047 Spain and Portugal.
3049 Switzerland.
3051 Other countries. (European and other.)
Other than Roman Catholic.
3060 Eastern Orthodox ("Greek Catholic").
3065 Old Catholic.
3070 Other.
Kinds and forms.
3075 General.
3080 Liturgy.
3082 Chant. (Plain, Gregorian, etc.)
3084 Choral.
3086 Psalmody, hymnology, etc.
3088 Mass. (Also Requiem mass.)
3090 Stabat Mater, Te Deum, etc.
3093 Other.
3095 Texts of official "Instructions," precepts, etc. (with or without interpretation). Arrange chronologically, f. i. the "Motu proprio," 1903 = ML3095 1903. M6.
Protestant.
3100 General.
Special.
Periods.
3102 Before 1600.
3103 1600–1700.
3104 1700–1800.
3105 1800–1900.
3106 1900–

ML **History and criticism.**
Vocal music.
Sacred vocal music.
Protestant—Continued.
Countries.
North America.
3110 General.
3111 United States.
3113 Canada and British America.
3114 West Indies
3115 Mexico.
3116 Central America.
3117 South America.
Europe.
3120 General.
3122 Austria-Hungary.
3126 Belgium.
3127 France.
3129 Germany.
3131 Great Britain.
3133 Italy.
3135 Netherlands.
3137 Russia.
3142 Scandinavia.
3147 Spain and Portugal.
3149 Switzerland.
3151 Other countries. (European and other.)
Denominations.
3160 Baptist.
3162 Congregationalist.
3164 Dutch and other Reformed.
3166 Church of England and Protestant Episcopal.
3168 Lutheran.
3170 Methodist.
3172 Moravian.
3174 Mormon.
3176 Presbyterian.
3178 Other.
Kinds and forms.
3180 General.
3182 Liturgy.
3184 Choral.
3186 Psalmody, hymnology, etc.
3188 Other.

ML **History and criticism.**
Vocal music.
Sacred vocal music—Continued.
3190 Other Christian denominations.
3195 Hebrew.
3197 Muhammadan and other.
Forms.
3200 General.
Special.
Oratorio.
3201 General.
Special.
Periods.
3203 Before 1600.
3204 1600–1700.
3205 1700–1800.
3206 1800–1900.
3207 1900–
Countries.
North America.
3210 General.
3211 United States.
3213 Canada and British America.
3214 West Indies.
3215 Mexico.
3216 Central America.
3217 South America.
Europe.
3220 General.
3222 Austria-Hungary.
3226 Belgium.
3227 France.
3229 Germany.
3231 Great Britain.
3233 Italy.
3235 Netherlands.
3237 Russia.
3242 Scandinavia.
3247 Spain and Portugal.
3249 Switzerland.
3251 Other countries. (European and other.)

ML **History and criticism.**
Vocal music.
Forms.
Special—Continued.
3260 Cantatas and kindred sacred works.
3265 Choral, if not treated from a denominational standpoint.
3270 Church song. (Psalmody, hymnology, if not denominational.)
3275 Other.
Program music.
3300 General.
Special.
Periods.
3302 Before 1800.
3303 1800–1900.
3304 1900–
Countries.
North America.
3310 General.
3311 United States.
3313 Canada and British America.
3314 West Indies.
3315 Mexico.
3316 Central America.
3317 South America.
Europe.
3320 General.
3322 Austria-Hungary.
3326 Belgium.
3327 France.
3329 Germany.
3331 Great Britain.
3333 Italy.
3335 Netherlands.
3337 Russia.
3342 Scandinavia.
3347 Spain and Portugal.
3349 Switzerland.
3351 Other countries. (European and other.)
3354 Kinds and forms.

F. i., a history of the "symphonic poem."

ML′ **History and criticism.**

Dance music. (History of dancing in GV1580–1750.)

3400 General.

Special.

Periods.

3402 Before 1600.

3403 1600–1700.

3404 1700–1800.

3405 1800–1900.

3406 1900–

Countries.

North America.

3410 General.

3411 United States.

3413 Canada and British America.

3414 West Indies.

3415 Mexico.

3416 Central America.

3417 South America.

Europe.

3420 General.

3422 Austria-Hungary.

3426 Belgium.

3427 France.

3429 Germany.

3431 Great Britain.

3433 Italy.

3435 Netherlands.

3437 Russia.

3442 Scandinavia.

3447 Spain and Portugal.

3449 Switzerland.

3451 Other countries. (European and other.)

3454 Kinds and forms. (General.)

3460 Ballet, pantomime, etc.

3465 Single forms. (Polka, waltz, two-step, etc.)

3500 Pageants, folk-festivals, community music, etc.

National music. (Folk, national, traditional, patriotic, political, typical music.)

N. B.—Strictly theoretical or historical books on national music without music or with negligibly few musical illustrations to go here; all collections of national music with or without text and with or without historical or critical commentary to go with M1627, etc.

3545 General.

ML History and criticism.

National music—Continued.

Special.

3547 Primitive. (General, to include ethnology.)

F. i., Wallaschek, Primitive music. *See also* ML3556, etc., ML200–360 and M1845.

America.

3549 General.

Special.

North America.

3550 General.

Special.

United States.

3551 General.

Special.

3553 Anglo-American.

3554 Celtic-American.

3555 German-American, Scandinavian-American, Dutch-American.

3556 Afro-American.

3557 Indians.

3558 Latin-American (incl. Creole.)

3559 Other racial.

3560 Other. (Colonies, territories, etc.)

3561 Special.

F. i., a history of campaign songs.

3562 Miscellaneous matter, f. i., "Festivals of civic patriotism."

3563 Canada and British America.

3565 West Indies.

3570 Mexico.

3572 Central America.

3575 South America.

Europe.

3580 General.

Austria-Hungary.

3585 General.

3586 Austria and the German crownlands.

3590 Bohemia and the Slavic crownlands.

3593 Hungary. (To include Gipsy.)

3595 Other.

3596 Special.

ML **History and criticism.**
National music.
Special.
Europe.
Special—Continued.
Balkan Peninsula.
3600 General.
3602 Bulgaria.
3604 Greece.
3606 Montenegro.
3608 Roumania.
3610 Servia.
3612 Turkey.
3613 Other.
Belgium. (To include Netherlands to about 1600.)
3615 General.
3616 Special.
France.
3620 General.
3621 Special.
3628 "Marseillaise."
Germany.
3630 General.
3632 Baden.
3634 Bavaria.
3636 Hesse.
3638 Prussia.
3640 Saxony.
3642 Württemberg.
3643 Other German States.
3645 Special kinds.
Great Britain.
3650 General.
3652 England.
3653 Wales.
3654 Ireland.
3655 Scotland.
3656 Special.
3658 "God save the king."
Italy.
3660 General.
3661 Special.

ML **History and criticism.**
National music.
Special.
Europe—Continued.
Netherlands. (For Netherlands to about 1600, *see* Belgium.)
3670 General.
3671 Special.
Russia.
3680 General.
3681 Baltic provinces.
3685 Finland.
3687 Poland.
3690 Russia (Little).
3693 Other.
3695 Special.
Scandinavia.
3700 General.
3702 Denmark.
3704 Norway.
3706 Sweden.
3708 Other.
3709 Special.
Spain.
3710 General.
3712 Special.
3715 Portugal.
3717 General.
3718 Special.
Switzerland.
3720 General.
3721 Special.
3730 Other European countries.
Asia.
3740 General.
3742 Arabia.
3744 Armenia.
3746 China.
3748 East India.
3750 Japan.
3752 Korea.
3754 Palestine. (Hebrew.)
3756 Persia.
3758 Other Asiatic countries.

ML **History and criticism.**
National music.
Special—Continued.
3760 Africa.
3770 Australia, etc.
3775 Other.
3780 Trade, labor, sea, hunting, etc., songs. (General.)
3785 Musical journalism, etc.
3790 Music trade.
3795 Musical life. (Present condition and reform, organization, etc. Also social and economic conditions of the musical profession and statistics, f. i., mortality statistics.)

Philosophy and physics of music.
3800 General. (To include metaphysics, books on the origin of music and histories of philosophy.)
Special.
Acoustics and physics. (To include history.)
3805 General.
Special.
3807 Musical sounds. (Tone, klang, harmonics, undertones, etc.)
3809 Intervals, temperament, etc.
F. i., Woolhouse, Treatise on musical intervals.
3812 Scales (including church modes, etc.).
3813 Rhythm.
3815 Harmony.
3817 Other.
Physiology.
3820 General.
F. i., Helmholtz, Tonempfindungen.
3822 Special.
Hand.
(*See* MT, Pianoforte, violin, etc.)
Voice and hygiene.
(*See* MT, Singing and voice culture.)
Psychology.
3830 General.
F. i., Stumpf, Tonpsychologie.
Special.
3832 Rhythm.
F. i., Bücher, Arbeit und rhythmus.
3834 Melody.
F. i., Meyer, Contributions to a psychological theory of music.

ML **Philosophy and physics of music.**
Special.
Psychology.
Special—Continued.
3836 Harmony.
F. i., Stumpf, Konsonanz und dissonanz.
3838 Other.
("Influence" of music, ethics, etc. *See* ML3916.)
Esthetics.
3845 General (and history).
F. i., Moos, Moderne musikaesthetik in Deutschland.
Special.
3847 The beautiful in music.
F. i., Stade, Vom musicalisch schönen.
3849 Boundaries of music, esthetic relations between music and other arts.
F. i., Villoteau, Recherches sur l'analogie de la musique.
3850 Rhythm.
3851 Melody.
3852 Harmony.
3853 Interpretation.
F. i., Tachinardi, Interpretazione della musica.
3854 Absolute (instrumental) music.
3855 Program music.
Dramatic music.
3857 General.
Special.
3858 Opera, ballet, opera-ballet, etc.
F. i., Bulthaupt, Dramaturgie der oper.
3860 Incidental music.
3861 Melodramatic music.
3862 Other.
Sacred music.
3865 General.
3867 Oratorio.
3869 Church music.
3871 Other.
3873 Secular choral music.
3875 Song. (Lied, ballad, etc.)
3877 Other.

ML **Philosophy and physics of music.**

Special—Continued.

Criticism.

Works of a distinctly esthetic tendency. To include criticism of social and other aspects of musical life and their reform. For works dealing with instruction, *see* MT. For critical estimates of individual masters and their activity, *see* individual biography and criticism, ML410. *See also* collected biography and criticism, ML390, for books like Huneker, Mezzotints in modern music; whereas such books as Heuberger, Im foyer, of course, will go with subject, in that case Opera, 19th century.

See also ML55—ML88.

3880 General.

F. i., Fuchs, Kritik der tonwerke.

Special.

Musical life. (Present condition and reform, organization. Also social and economic condition of musicians. *See* ML3795.)

F. i., Kretzschmar, Musicalische zeitfragen.

Dramatic music and performances.

See History and criticism; Dramatic music. ML1700.

Oratorio and oratorical performances.

See History and criticism; Oratorio, ML3201.

Similarly other special, f. i.

Choral music and performances.

Orchestral music and performances.

Other.

Organ playing.

Pianoforte playing.

Violin and violoncello playing.

Other instruments.

Singing.

Conducting. *See* ML457 and MT70.

3915 Criticism.

3916 Other special.

3920 Ethics and therapeutics. (Moral, physical, and therapeutic influence and importance of music, including influence on animals.)

3925 **Fiction.**

3930 **Juvenile literature.** (Biography, history, esthetics, etc. *See also* Juvenile instruction.)

.W2 Juvenile books on Wagner.

CLASS MT

MUSICAL INSTRUCTION AND STUDY

(119)

SYNOPSIS

	MT
Theory of musical instruction and study in general	1
History and criticism	2–5
Instruction and study	6–950
General	6
Rudiments, notations, etc	7–38
Composition	40–74
Interpretation, conducting, etc	78–85
Liturgical instruction, etc	88
Analytical guides (Hermeneutics)	90–150
Juvenile study of harmony, etc	155
Tuning	165
Instrumental technics	170–810
Juvenile	740–810
Singing and voice culture	820–949
Juvenile (school, etc.)	890–949
Chorographical instruction	950

MUSICAL INSTRUCTION

MT

1 **Theory of musical instruction and study in general. (Paedagogics.)**

F. i., Cady, Music-education.

History and criticism.

2 General.

Special.

2.5 Music study by Americans in Europe.

F. i., Wilczek, Shall I go to Europe to study?

3 Countries. (Alphabetically.)

Institutions. (First by place, then by name of institution.)

The literature may be arranged as follows, the indicated decimal numbers being affixed (point omitted) to the Cutter mark for the name of the institution. If necessary, they may be followed by another decimal to indicate the author.

Publications other than regular periodicals, which go in ML1-ML5, as, f. i., the New England Conservatory magazine.

.3 Catalogues, calendars, etc.
.4 History.
.5 Annual reports.
.6 Special (irregular) reports.
.7 Programs.
.9 Miscellaneous other matter, as by-laws, advertisements, etc.

4 United States.

F. i., Catalogue of the Chicago Musical College=MT4.C6C63.

5 Foreign.

F. i., Lassabathie, Hist. du conservatoire impérial . . . (Paris)=MT5.P2C645.

N. B.—Other special to go with subject; f. i., a history of vocal instruction will go with singing and voice culture.

Instruction and study.

6 General. (To include general Appreciation of music.)

F. i., Marx, Allgemeine musiklehre; Mathews, How to understand music.

6.A1 History.

6.A2 Early literature. (Published before 1800.)

F. i., Scheibe, Ueber die musikalische composition=MT6.A2S31.

6.A3-Z9 Modern authors.

N. B.—This arrangement to apply wherever subdivision becomes desirable and where special numbers have not been provided.

MT **Instruction and study.**

Special—Continued.

7 Rudiments of music.

9 Examinations, etc.

10 Teachers'-supervisors' manuals, etc. (To include outlines of courses, vocational guidance, etc.)

15 Charts, diagrams, etc.

18 Colleges and universities, music in.

Special methods.

20 Chevé-Galin.

22 Jaques-Dalcroze.

30 Tonic sol-fa.

32 Other.

33 Correspondence school, etc., methods. (*See* shelf-list.)

F. i., of the Siegel-Myers correspondence school of music or the Art Publication Society of St. Louis.

34 "Club-courses."

35 Notation, dictation, ear training, stenography, etc.

38 Notation for the blind.

Composition.

40 Systems, some of which include notation, etc.

41 Textbooks of composition by mechanical means.

F. i., Leuschner's Der blitzkomponist.

42 Rhythm.

44 Solmization.

45 Scales (including church modes).

47 Melody.

49 Thorough bass.

50 Harmony.

52 Modulation.

55 Counterpoint, polyphony.

Forms.

58 General.

Special.

59 Canon and fugue (unless included in counterpoint methods).

62 Sonata.

64 Other.

67 "Popular songs." (Composition, writing of the text, etc.)

68 Improvisation, accompaniment, transposition, to prelude, to postlude. For organ accompaniment of liturgical Gregorian music, etc., *see* MT190.

MT **Instruction and study.**

Special.

70 Orchestra and orchestration.

F. i., Henderson, Orchestra and orchestral music; Gevaert, Cours d'orchestration.

73 Band and instrumentation for band.

74 Mandolin, etc., orchestra and orchestration.

75 Interpretation, analysis, phrasing.

80 Embellishment.

F. i., Dannreuther, Musical ornamentation.

82 Memorizing.

85 Conducting, score reading and playing.

88 Liturgical instruction, formation and organization of church choirs or singing bodies in general.

F. i., Powell, Choralia.

Analytical guides, etc, (Hermeneutics.)

N. B.—If a book teaches mainly how to listen to and how to understand certain special musical compositions, it will go here. If it is more historical, biographical, critical, or esthetic than analytical, explanatory, descriptive, or didactic, prefer ML410 under the composer. In the case of composers about whom very little biographical material exists, it may be convenient to concentrate all literature about them in ML410.

90 General.

F. i., Kretzschmar, Führer durch den konzertsaal.

Special.

92 Composers. (Collected miscellaneous.)

F. i., Beyer, etc., Johannes Brahms. Erläuterung seiner bedeutendsten werke.

Topics.

Opera, ballet, opéra-ballet, etc.

95 Two or more operas by two or more composers.

100 One or more operas by one composer. (To include pasticcios.)

N. B.—Guides to several operas to precede guides to single operas.

SPECIAL ARRANGEMENT FOR RICH. WAGNER.

100.W2 General.

.W21 Early operas, including Fliegender Holländer.

.W22 Tannhäuser.

.W23 Lohengrin.

.W24 Tristan und Isolde.

MT **Instruction and study.**
Special.
Analytical guides, etc.
Special.
Topics.
Opera, ballet, opéra-ballet, etc.
One or more operas.
SPECIAL ARRANGEMENT FOR RICH. WAGNER—Continued.
.W25 Ring des Nibelungen.
.W26 Rheingold.
.W27 Walküre.
.W28 Siegfried.
.W29 Götterdämmerung.
.W3 Meistersinger.
.W31 Parsifal.
.W32 Other (to include his nonoperatic music).
Oratorios, cantatas, etc.
110 Two or more by two or more composers.
115 One or more by one composer. (*See* N. B. MT100.)
Orchestral music.
125 Two or more works by two or more composers.
F. i., Goepp, Symphonies and their meaning.
130 One or more works by one composer. (*See N. B.* MT100.)
Chamber, organ, piano, violin, etc., music.
140 Two or more works by two or more composers.
145 One or more works by one composer. (*See N. B.* MT100.)
150 Guides, etc., using the pianola, victrola, autopianola, and kindred instruments for purposes of illustration.
155 Juvenile instruction and study of harmony, composition, etc.
165 Tuning.
Instrumental technics.
170 General observations.
172 Methods for several instruments in one work, f. i., Barnhouse and Barnard's "Educator's new and modern method for orchestra."

MT **Instruction and study.**
Special.
Instrumental technics—Continued.
Special instruments.
Organ.
180 General observations.
182 Systems and methods.
Studies and exercises.
185 General.
Special technics.
187 Pedal.
189 Registration.
190 Accompaniment of Gregorian and other liturgical music.
191 Other.
193 Teaching pieces.
N. B.—If composed as such. If merely instructive editions, *see* always the special subdivision Instructive editions.
Instructive editions.
195 Several composers.
197 Single composers.
198 Self-instructors.
Reed organ. (Harmonium, etc.)
200 General observations.
202 Systems and methods.
205 Studies and exercises.
208 Self-instructors.
210–219 Other kinds of organs.
Pianoforte (and other keyboard instruments).
220 General observations.
221 Physiology of the hand. (To include hand gymnastics.)
222 Systems and methods.
224 Rudiments of music, theory, forms, harmony, etc., as applied to pianoforte instruction and study.
Studies and exercises.
225 General.
Special technics.
226 Left hand.
227 Pedal.
228 Touch. (Legato, staccato, melody, etc.)
229 Wrist. (Octave, chord, etc., playing.)

MT **Instruction and study.**
Special.
Instrumental technics.
Special instruments.
Pianoforte—Continued.
230 Thirds, sixths, etc.
231 Scales and arpeggios.
232 Fingering.
233 Rhythm.
235 Phrasing.
236 Sight reading, transposition, accompaniment, etc.
238 Polyphonic playing.
239 "Accompaniment," vamping, "ragtime," vaudeville piano playing.
240 Other.
241 Concert studies ("Etudes de concert").
242 Four hand—two piano playing, etc.
243 Teaching pieces.
F. i., Lieber, Stray beams; a set of melodious teaching pieces; Orth, Twelve etude pieces for pianoforte.
N. B.—Do not confuse with instructive editions of previously published compositions and called teaching pieces. MT243 to comprise only compositions composed as teaching pieces.
244 Educational adaptations for piano, f. i., Beethoven's violin concertos instructively adapted for piano.
Instructive (annotated, "revised and fingered," etc.) editions.
245 Several composers.
247 Single composers. (Alphabetically, by composer.)
248 Self-instructors.
250 Special kinds of pianoforte, including obsolete instruments.
252 Harpsichord, etc.
255 Jankò pianoforte.
257 Other keyboard instruments.
F. i., Dolceola.
258 Virgil clavier, Technicon and kindred apparati, instruments, etc., for practicing purposes.

MT **Instruction and study.**
Special—Continued.
String instruments.
Violin.
260 General observations.
261 Physiology of the hand. (Hand gymnastics, *see* MT221.)
262 Systems and methods.
Studies and exercises.
265 General.
266 Orchestral studies.
Special technics.
267 Bowing.
268 Positions.
(*See also* Juvenile violin instruction and study for 1st-3d positions, MT765.)
269 Chords.
270 Harmonics.
271 Other.
272 Two violins.
273 Concert studies.
274 Teaching pieces.
Instructive editions.
275 Several composers.
276 Single composers.
278 Self-instructors.
Viola.
280 General observations.
282 Systems and methods.
Studies and exercises.
285 General.
286 Orchestral studies.
292 Two violas.
293 Concert studies.
294 Teaching pieces.
Instructive editions.
295 Several composers.
297 Single composers.
298 Self-instructors.
Violoncello.
300 General observations.
302 Systems and methods.

MT **Instruction and study.**
Special.
String instruments.
Violoncello—Continued.
Studies and exercises.
305 General.
306 Orchestral studies.
Special technics.
307 Bowing.
308 Positions.
(*See also* Juvenile violoncello instruction and study, MT790.)
309 Chords.
310 Other.
312 Two violoncellos.
313 Concert studies.
314 Teaching pieces.
Instructive editions.
315 Several composers.
317 Single composers.
318 Self-instructors.
Double bass.
320 General observations.
322 Systems and methods.
Studies and exercises.
330 General.
331 Orchestral studies.
333 Teaching pieces.
334 Self-instructors.
335–339 Special other instruments of the string type, including obsolete.
338 Viols and other obsolete instruments.
Wind instruments. (Reed and brass.)
Flute.
340 General observations.
342 Systems and methods.
Studies and exercises.
345 General.
346 Orchestral studies.
348 Self-instructors.
350–359 Special instruments of the flute family.
356 Fife. (For fife *and* drum, *see* M1270.)
357 Piccolo.
358 Other (Czakan, etc.).
359 Flageolet.

MT **Instruction and study.**
Special.
Wind instruments—Continued.
Oboe.
360 General observations.
362 Systems and methods.
Studies and exercises.
365 General.
366 Orchestral studies.
368 Self-instructors.
370–379 Special instruments of the oboe family.
376 English horn.
Clarinet (A, B*b*, C, E*b*, etc.).
380 General observations.
382 Systems and methods.
Studies and exercises.
385 General.
386 Orchestral studies.
388 Self-instructors.
390–399 Special instruments of the clarinet family.
392 Bass clarinet.
Bassoon.
400 General observations.
402 Systems and methods.
Studies and exercises.
405 General.
406 Orchestral studies.
408 Self-instructors.
410 Special instruments of the bassoon family.
412 Contra bassoon.
415 Sarrusophone.
418 Brass instruments, studies for all, f. i., Goldmann's Daily studies for embouchure.
Horn.
420 General observations.
422 Systems and methods.
Studies and exercises.
425 General.
426 Orchestral studies.
428 Self-instructors.
430–439 Special instruments of the horn family.
Cornet. (*See* Trumpet.)
Trumpet and cornet.
440 General observations.
442 Systems and methods.

MT **Instruction and study.**
Special.
Wind instruments.
Trumpet and cornet—Continued.
Studies and exercises.
445 General.
446 Orchestral studies.
448 Self-instructors.
450–459 Special instruments of the trumpet family.
Trombone. (Alto, tenor.)
460 General observations.
462 Systems and methods.
Studies and exercises.
465 General.
466 Orchestral studies.
468 Self-instructors.
470–479 Special instruments of the trombone family.
472 Bass and contra-bass trombone.
Tuba. (Bass tuba, bombardon.)
480 General observations.
482 Systems and methods.
Studies and exercises.
485 General.
486 Orchestral studies.
488 Self-instructors.
490–499 Special instruments of the bugle-horn (saxhorn, flügel-horn) family.
492 Saxhorn. (Soprano.)
494 Alto horn.
495 Tenor horn.
496 Baritone. (Euphonium.)
497 Contrabass tuba (helicon, etc.).
Saxophone.
500 General observations.
502 Systems and methods.
Studies and exercises.
505 General.
506 Orchestral studies.
508 Self-instructors.
510 Special instruments of the saxophone family.
Other wind instruments.
520 Ophicleide, serpent, and other obsolete instruments.
526 Ocarina.
530 Bagpipe and kindred instruments.

MT **Instruction and study.**
Special.
Wind instruments—Continued.
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